THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

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THE NEW-YORK HISTORICAL SOCIETY
QUARTERLY

VOLUME XXXI APRIL 1947 NUMBER 2

CHARLES E. BAKER, *Editor*

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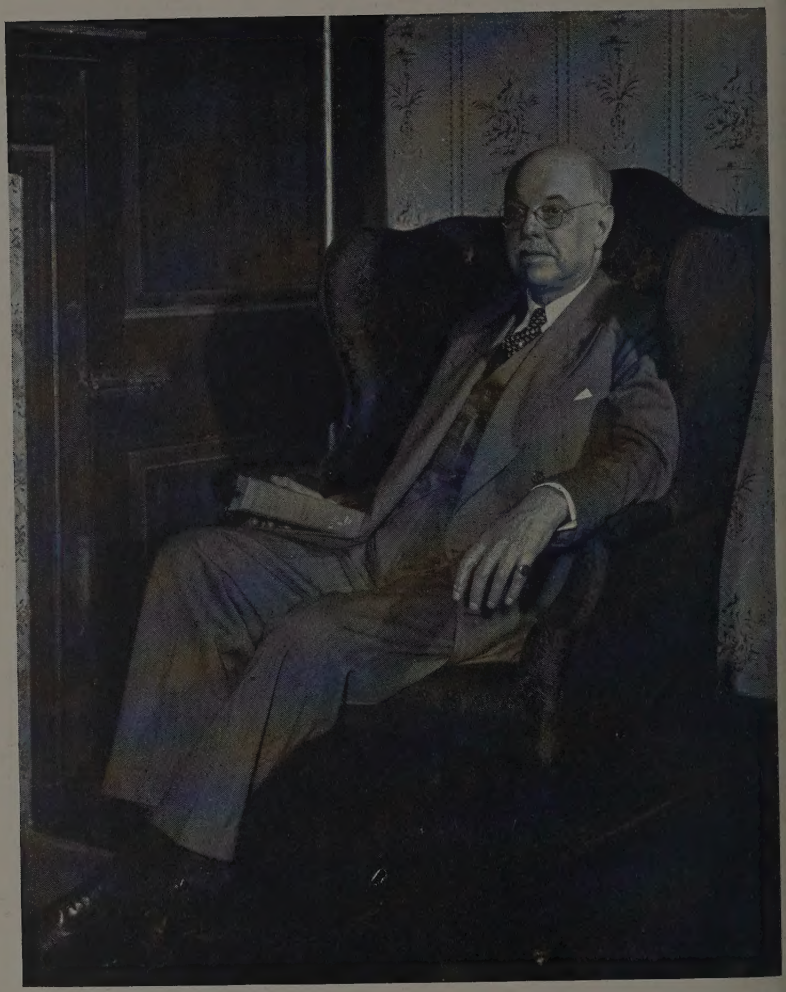

FENWICK BEEKMAN, M.D.

President of The New-York Historical Society

Photographed in the Beekman Mansion Blue Room at the Society, 1947

THE NEW-YORK
HISTORICAL SOCIETY
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April 1947
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THE SOCIETY'S NEW PRESIDENT: FENWICK BEEKMAN, M.D.

by GEORGE A. ZABRISKIE

IT IS the custom for an outgoing President to welcome the new one, offer his congratulations, express his pleasure, and wish him a very successful administration. To do all this gives me genuine satisfaction, but there is much more: the election of Dr. Fenwick Beekman to the Presidency of this Society assures it of a forward-looking administration, with a well-equipped staff and the warm support of a Board of Trustees whose one thought is to instruct and render every service possible to a community interested in acquiring a knowledge of history.

Our *Annual Report* shows that last year we had the largest over-all attendance and the largest single-day attendance in the Society's history; more books, maps, and prints used; more lectures offered to more groups; wider publicity; more intensive educational activity; bigger income; larger total funds: and much credit for all this belongs to Dr. Beekman. He became a life member of the Society in 1930, was elected to the Board of Trustees in

1935, 2nd Vice-President in 1941, and 1st Vice-President in 1944, during all of which time he has served with distinction on many committees and in almost every branch of endeavor.

Now, this devotion to and affection for an institution do not come from the air—they must be born in one. The Beekmans have been prominent in the affairs of this Society for over a hundred years.

The Doctor's ancestor, James Beekman (1732–1807), built the Beekman Mansion in 1763. This was on a large estate between the old "Kissing Bridge" and the East River, in the neighborhood of what is now 51st Street and First Avenue. During the Revolution it was occupied by both American and English officers as headquarters at different times. You will remember that in September, 1776, General Howe made his headquarters at the Beekman Mansion and it was there that Captain Nathan Hale was brought before him as a captive spy in the service of General Washington. He was imprisoned in the greenhouse near the De Voor mill stream during the night of September 21, 1776, and the next morning without the usual trial he was hanged on a butternut tree in the orchard that marked the fifth mile from Whitehall. Although there seems to be some uncertainty as to the exact place of execution, there is none as to the words he left for posterity: "I only regret that I have but one life to lose for my country." At the time the British officers took possession of the house the Beekman family, on leaving hastily, buried their valuable silver and china in the garden, but some of Mrs. Beekman's gowns were left hanging in her wardrobe. These Lord Howe himself locked up and handed the key to a servant who had remained, and when Mrs. Beekman returned a few years afterward she found everything as she had left it. Major André passed his last night in New York at the Beekman Mansion before starting out to meet Benedict Arnold, and some of the effects of this room together with the drawing-room mantelpiece with blue Dutch tiles are now preserved in the rooms of this Society. There

is also the old Beekman Coach which was used by many generations of the family and, drawn by four white horses, is said to have conveyed General Washington to his inauguration as first President of the United States.

How James Beekman who built the Mansion and didn't die until 1807 escaped being a member of The New-York Historical Society we are unable to say, but certain it is that not many of his descendants did. James William Beekman served on the Executive Committee, 1846–1854 and 1868–1877, and was 2nd Vice-President at the time of his death in 1877. Gerard Beekman, the son of James William, became a life member in 1875 and later a Fellow until his death in 1918.His brother, James William, was also a life member and a Trustee of the new building. It was their father who presented the drawing-room mantel with the Dutch tiles to the Society in 1874 when the Beekman Mansion was demolished and Gerard who presented the Family Coach and Blue Room material in 1911.

With this historical background, it is easy to understand the Doctor's interest in and love for our Society. It is also understandable why he put off active participation in its affairs until middle life. For one thing, wars had to be fought and won: he enlisted in World War I, served gallantly until honorably discharged at its close with the rank of Major in the Medical Corps, and by way of good measure he was also cited for "meritorious service in the Battle of Cambrai." For another, his devotion to and achievements in the medical profession are long and impressive—nor is the Doctor the first of his family to achieve eminence in this field. Indeed, the first generation of native Beekmans included the Doctor's ancestor, Gerardus Beekman, M.D. (1653–1723), whose son William (1684–1770) was also a doctor.

That tells, in short meter, the manner of man we have selected as the 23rd President of The New-York Historical Society, Dr. Fenwick Beekman, and why we may confidently look forward to greater achievement and wider renown.

THE LOYALIST DECLARATION OF DEPENDENCE OF NOVEMBER 28, 1776

by R. W. G. Vail

THE ink was scarcely dry on the Declaration of Independence when the New York Loyalists—Tories to our rebellious ancestors—had the bright idea of matching it with a declaration of their own. This document was drawn up by some of the most substantial citizens of the Colony, men like Brigadier General Oliver De Lancey and Chief Justice Daniel Horsmanden, and was addressed "To the Right Honourable Richard, Viscount Howe" and his brother "Honourable William Howe Esquire, General of His Majesty's Forces in America, the King's Commissioners for Restoring Peace in His Majesty's Colonies and Plantations in North America."

The City of New York, in the hands of the British army of occupation, was swarming with Loyalists who had fled here to escape from the wrath of the aroused patriots in the adjoining counties when, on October 16, 1776, they gathered at the City Hall to adopt a petition to the Royal Commissioners. This was no mere patriotic gesture, though it did set forth in glowing terms their loyalty to the King, for they had a serious and legitimate grievance. The City was under martial law and the Loyalists soon discovered that the British soldiers were no respecters of persons, for they looted the homes of friend and foe alike and civil law or, as they called it, "His Majesty's peace," was suspended and military law gave the citizens no protection. They therefore ended their petition with the request that the Commissioners "Restore this City and County to his Majesty's Protection and Peace."

There were so many Loyalists eager to sign the petition that it had to be left for several days at an adjoining tavern where a total of 948 names were finally signed before it was presented to the Commissioners. But the Commissioners had no intention of removing martial law from the City and so the petition was ignored.

Mr. Vail showing Pres. Beekman the Gerard G. Beekman signature on the New York Loyalists' Petition of Nov. 28, 1776
Gift of an Anonymous Donor, 1947

When nothing came of their first petition, the Loyalists drew up another which told once more of their loyalty to the King and the privations which many of them had suffered as the result of their allegiance but omitted the request for the return of civil law to the City. This petition was left at Scott's Tavern on November 25th and, three days later, had been signed by over 700 Loyalists, after which it, too, was sent to the Commissioners. During November and December similar petitions containing hundreds of signatures were sent in from Kings, Queens, and Suffolk counties, but all of them were left unanswered by the Commissioners and the petitioners were compelled to get along as best they could under the injustice of martial law.

Though many of the Loyalists of New York had fled to other parts of the country or had been jailed by the patriots, the names which appeared on the various petitions, and which included most of the civil and military officers, clergy, landed proprietors

and wealthy merchants of the Colony, give us a comparatively complete record of the citizens who remained loyal to the King.

Though copies of these petitions have been preserved in the British Public Record Office or in the files of Gaine's *New York Gazette and Weekly Mercury*, only one—the second—of the original petitions seems to have survived. It was found this year among the papers of Sir Henry Strachey, Secretary of the King's Commissioners for Restoring Peace, and has been secured from the Strachey family for this Society through the generosity of one of our members.

This important document may well have been inspired by our Declaration of Independence, signed only a short time earlier, and is, in a way, the Tory equivalent of that historic document. It is, without doubt, the most dramatic and interesting document relative to New York City's part in the Revolution that has survived to our day and it is to be hoped that we may be able to include it in one of our future publications, along with the other similar petitions and the names of those who signed them, to form a record of the New York citizens who, though on the losing side, stood loyally by the right as they saw it. We give below the text of this interesting second memorial of the Loyalists of New York to the Royal Commissioners.

To The Right Honorable Richard Viscount Howe, of the Kingdom of Ireland, and His Excellency The Honorable William Howe, Esquire, General of His Majesty's Forces in America, the King's Commissioners for restoring Peace in His Majesty's Colonies and Plantations in North America, &c. &c. &.

May it please your Excellencies.

Impressed with the most grateful sense of the Royal Clemency, manifested in your Proclamation of the 14th. of July last, whereby His Majesty hath been graciously pleased to declare, "That he is desirous to deliver His American subjects from the calamities of War, and other oppressions, which they now undergo:" and equally affected with sentiments of gratitude for that generous and humane attention to the happiness of these Colonies, which distinguishes your Excellencies subsequent Declaration, evincing your disposition "to confer with His Majesty's well affected subjects, upon the means of restoring the public Tranquility, and establishing a permanent union with every Colony as a part of the British Empire."

We whose names are hereunto subscribed, Inhabitants of the City and

County of New-York, beg leave to inform your Excellencies: that altho most of us have subscribed a general Representation with many others of the Inhabitants; yet we wish that our conduct, in maintaining inviolate our loyalty to our Sovereign, against the strong tide of oppression and tyranny, which had almost overwhelmed this Land, may be marked by some line of distinction, which cannot well be drawn from the mode of Representation that has been adopted for the Inhabitants in general.

Influenced by this Principle, and from a regard to our peculiar Situation, we have humbly presumed to trouble your Excellencies with the second application; in which, we flatter ourselves, none participate but those who have ever, with unshaken fidelity, borne true Allegiance to His Majesty, and the most warm and affectionate attachment to his Person and Government. That, notwithstanding the tumult of the times, and the extreme difficulties and losses to which many of us have been exposed, we have always expressed, and do now give this Testimony of our Zeal to preserve and support the Constitutional Supremacy of Great Britain over the Colonies; and do most ardently wish for a speedy restoration of that union between them, which, while it subsisted, proved the unfailing source of their mutual happiness and prosperity.

We cannot help lamenting that the number of Subscribers to this Address is necessarily lessened, by the unhappy circumstance that many of our Fellow-Citizens, who have firmly adhered to their loyalty, have been driven from their Habitations, and others sent Prisoners into some of the neighbouring Colonies: and tho' it would have afforded us the highest satisfaction, could they have been present upon this occasion: yet we conceive it to be a duty we owe to ourselves and our posterity, whilst this testimony of our Allegiance can be supported by known and recent facts, to declare to your Excellencies; that so far from having given the least countenance or encouragement, to the most unnatural, unprovoked Rebellion, that ever disgraced the annals of Time; we have on the contrary, steadily and uniformly opposed it, in every stage of its rise and progress, at the risque of our Lives and Fortunes.

[*Here 547 signatures appear on the parchment, a copy of which was sent to London; other signatures, 157 of which have survived, on a loose sheet or sheets of paper, were appended to the memorial. Two fragments of these paper sheets remain. At the bottom of the final sheet appears the following certificate:*]

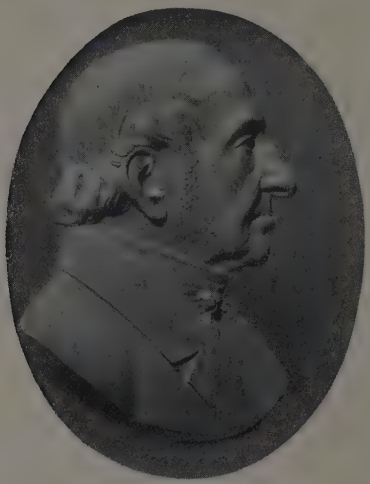
We Richard Floyd, Thomas Fanning, and Frederick Hudson, [inhabitants of] the Province of New York do hereby certify that we attended the signing [of the foregoing] Representation, and that the Subscribers thereto voluntarily signed their Name[s, as witness] our Hands this Twenty Eighth day of November in the Seventeenth Year of His [Majesty's reign.] [1776]

Ri[chard Floyd]
Th[omas Fanning]
Fre[derick Hudson]

A DINNER AT MOUNT VERNON

From the Unpublished Journal of Joshua Brookes (1773–1859)

Edited by R. W. G. Vail



IN THE YEAR 1798, Joshua Brookes, a young Englishman, came to the United States on business and remained here until 1803, during which time he kept a journal of his travels and adventures. A few years later he returned to the United States to become a successful and respected New York business man. During his first visit he travelled extensively, met many important people and recorded in great detail everything he saw and heard. At the age of 25 he, with two companions, paid a visit to George Washington at Mount Vernon and the record of his dinner there, seated next to Nellie Custis, is so interesting that we are sharing it with you from the unpublished original placed in our care by his descendants. This glimpse into the home and

Note: The portrait reproduced above is a plaster bas-relief of Joshua Brookes (1773–1859) by Salathiel Ellis (active 1842–64, New York). It was given to the Society in 1945 by the late Walter S. Poor, great-grandson of the subject.

family life of the Washingtons is valuable not only for the impression they made on the young Englishman but because it also records Thomas Jefferson's characterization of the Washingtons and gives us one of our most detailed descriptions of the mansion at Mount Vernon and an eye-witness account of the Washington funeral procession in New York. Some day we hope to print the entire journal but this preview is too good to keep.

These extracts are taken from pages 9–11, 172, 478–480, 520–530 of the journal. The text is unchanged except for the insertion of headings, necessary punctuation, capitalization, explanatory words and phrases, and the spelling out of figures and such abbreviated words as Genl, wch, pd, &, and a few others. All bracketed text is inserted by the editor.

A DINNER AT MOUNT VERNON

February 4th [1799] Went with Samuel Campbell and his brother Robert with a letter of introduction from General Irwin [*probably Brigadier General William Irvine*] of Philadelphia to visit General Washington. We arrived [at Mount Vernon] on horseback about 12 and learnt from the servants that the General was gone to take a ride. We amused ourselves with viewing negroes at work at the back of the house in levelling the ground. After a short time Mr. [Tobias] Lear his secretary came out and invited us in. We had before been met by a jolly white servant [in a] white cloth coat turned up with red and laced. Mr. L. called for wine of which we had a glass each [served from] globular decanters; he then invited us to visit the drawing room. He then accompanied us into a front small parlour. In this I was much charmed with the portrait of Miss ["Nelly"] Custis and, upon inquiring whose it was, was informed I should see her, that she lived with the General.

A short time after our return to the sitting room Miss C. was introduced to us by Mr. Lear who was called out for that purpose. She appeared about twenty, dressed in white sprig muslin tied

around the waist with a sky blue silk cord with six round balls at the end, head dress fillet round her head and hair hanging down behind in ringlets between three turns of the fillet, no powder, about 5 ft. 4 high, midlin[g] stature and size. Silk stockings. Black shoes with large roses.

About half past two the General returned. [He was] dressed in a blue great coat, large buttons, blue overalls and bespattered boots, a blue coat, coquelico cassimere waiscoat, blue small cloathes, cocked hat with a cockade. In conversation he informed us his cloathes were all of American manufacture. He bowed on entering when Mr. S[amuel] C[ampbell] presented his introductory letter, desired us to be seated, put on his spectacles, perused it and again bowed. His demeanor was formal, stiff and reserved. He sat about five minutes, said little. He mentioned he went to change his dress, prior to which he introduced Mrs. Washington [who was] dressed in a Mazareen blue satin gown with three belts over her handkerchief across the body, about five feet high, rather lusty than spare, of respectable appearance, cheerful, about 70 years of age, mildness and affability depicted in her countenance. [She] enquired for news, said she was no politician but liked to read the newspapers, wore a loose cap, hair combed straight, grey locks, sat about half an hour when she went out. Upon our mentioning to each other that we must return [to town] when the General came in, Miss Custis said we would stay to dinner, [that] twenty miles was too much to ride without something. She went out, said she would call the General and he soon came in and with great familiarity and politeness requested our stay. I was willing but must do as the Campbells did. He repeated it again, as Samuel Campbell said, in so polite a manner that it was just ready, that we accepted his offer. He is near six feet high, [has] a roman nose, projection under chin, rough, weather beaten countenance, healthy look, large hands. He appears a reserved man [but] became pleasant, free and sociable at dinner, seems naturally austere and reflective.

The portrait of Miss Custis had given me a strong impression in her favor that was lessened when I saw her, as it is too flattering. The same eye and nose remained that bespeaks a more than common mind. She appeared modest, well bred, intelligent and sensible, [has] a piercing eye, grecian nose, made judicious remarks and conversed with propriety. A Mr. Craig [*Dr. James Craik, Washington's family physician and Surgeon General of the Revolutionary Army, his "compatriot in arms and old and intimate friend"*] came in from Alexandria with whom she seemed intimate and free, but with us reserved. She thinks memory brings to our recollection more pains than pleasures, that whatever is, is right. Mr. Craig seemed modest but awkward to strangers.

Mr. Lear was cautious in his remarks, said very little and conversation when he only was present was dull. I understood Miss Custis was going to be married to Mr. [Lawrence] Lewis, which took place [on Washington's last birthday, February 22, 1799]. Of the whole, Mrs. Washington and Miss Custis pleased me most, especially the former. Her affability, free manner and mild, placid countenance brought vividly to my mind my dear mother and I thought I saw in both resignation to God with the pure spirit of religion, humility, meekness, etc.

We dined about four. Mrs. Washington at the head [of the table], the General on her right, Miss Custis on her left, next I came, then Samuel Campbell, Mr. Lear at bottom [*at the foot of the table*], next him Robert Campbell and then Mr. Craig next [to the] General. At dinner [we were served] wine, porter and beer. After it we drank about three glasses when we took our leave. The General and Lear came to the door and waited till we were on our horses. The General gave no toasts, he had the horses brought to the door.

At dinner we had two pint globular decanters on table, after dinner large wine glasses. Port was brought in claret bottles. Wood fire, very mean dogs [inferior andirons].

The General enquired if we had seen General [Alexander] Hamilton lately, was happy to hear he was well. Now for my companions: Samuel Campbell seemed struck with awe, as if he [were] not used to company, awkward and bashful, full of timidity and of assent, yet at other times forward enough. Robert Campbell [was] bold, forward, impudent, low, vulgar. [The] rooms [were] small, servants dirty in dress, every thing clean about the house.

This was not a visit that gave me satisfaction, for my company [the Campbells] thot that I was too free with so great a character as that we went to see and Samuel Campbell seemed hurt at my behaviour tho' there was nothing I could condemn myself for. Next, I did not find that openness in the General I expected, reserve and stiffness abounded. Perhaps it might be greater than it otherwise would have been from our introduction, as I since heard, being from one of opposite politics to the General. He was polite, he gave attention to us, but there was wanting the *Je ne scai quoi* that gratifies. I was [e]xtremely happy at seeing a person so noted in this country and who has filled the highest offices in it.

MENU

Feb. 4. [1799] D.[inner] G. Washington. Leg [of] boil[ed] pork, top [*at head of table*]; goose, bot [*at foot of table*]; roast beef, round cold boil[ed] beef, mutton chops, hommony, cabbage, potatoes, pickles, fried tripe, onions, etc. Table cloth wiped [*crumbs brushed off*], mince pies, tarts, cheese; cloth of[f], port, madeira, two kinds [of] nuts, apples, raisins. Three servants.

GENERAL WASHINGTON AND MOUNT VERNON

General George Washington lived ten miles south of Alexandria, Virginia, [his estate] called Mount Vernon. [To reach there one must go] three miles on the main road, then through woods. Two miles before you reach the house is the first gate,

four of which you pass through, very indifferent ones except the last which is painted white. The soil along [the way] is very sandy.

The house is situated on a hill, a gravel road leads up it, which divides when in sight of the house, the north or left hand going to the negro huts, the south or right hand to the farm yard. Before the house is a circular grass plot, surrounded by a post and chain [fence], a handle like a bell handle in the middle of each [section of the chain], round this is a paved carriage way. East of it is the house and west of it a lawn defended by [a fence of] posts and rope from cattle entering. At the end of the house and wings etc. are planted evergreens which hide the huts and farm yard, the house etc. These and [the] lawn form a semicircle.

The house is of [wood, the sheathing of pine, cut, painted and sanded to resemble] stone, a long square, then on each side a covered curved passage of five arches in front, six [in] back of wood to two small houses of wood. Then the way to the farm yard and to the huts and, on the other side of the turning, a house of brick. The house is a regular building of [wood, sheathed with imitation] stone with a sloping roof. In [the] garrett are two [dormer] windows, six panes by three, then the second story [with] three windows [of] six panes by four, one on each side [of] six panes by three. [The] ground floor, beginning from a side, [has] a window [of] six [panes] by three, door, two windows, main door, three steps up, two windows, door, window, then the passage, a window six [panes] by three in corner house of [off] the roadway, [then] the roadway and a window six [panes] by three in the other corner house on the road to the farm yard, none in front.

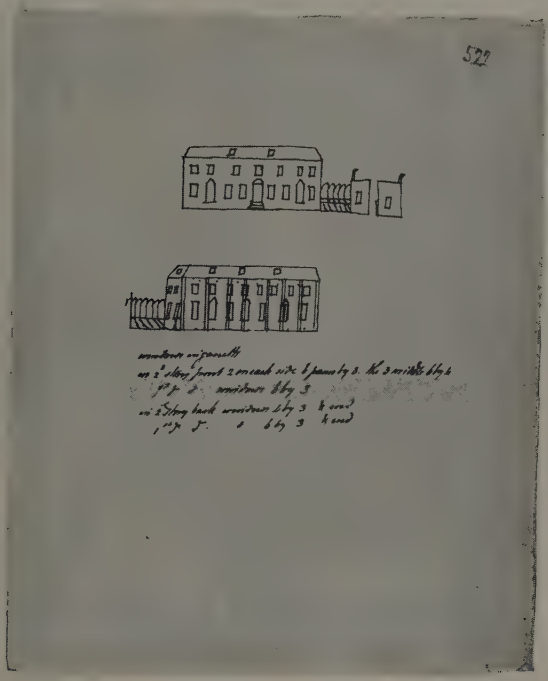
The back of the house is a deep piazza about ten feet [deep], the length of the building, reaching to the top of the second story. The roof or top of it is supported by eight square wooden pillars. In the roof are three garrett [dormer] windows, in the second story are eight windows at equal distances of four panes by three.

[On the] ground floor, from one side, a window six [panes] by three, then [a] door, two windows, [a] door from which a gravel walk is to run to the river, two windows, [a] door, [a] window. On the south end is one [dormer] window in the roof. [On the] second floor, two [windows] four [panes] by three, on [the] ground [floor], two [windows] six [panes] by three. At the back of the house is a covered staircase to the kitchen or cellar. Here many male and female negroes were at work digging and carrying away the ground to make a level grass plot with a gravel walk round it, at one end of which is an ice house.

The house has a commanding prospect, being on a hill. From the garden you look down a considerable height to the water below. The Potomac makes many windings near this spot, which forms one of the views down the river. The view up the river gives the town of Alexandria, the other views are bounded by trees at a great distance. The house is not large. It was built, I believe, by his father but I think he added the piazza and [*words:* the large room *struck out*] something more for he is always making improvements.

The passage or hall was hung round with many trophies of American valor by sea and land, besides several beautiful views and landscapes. The sitting parlor, a small back room with the chimney in the corner, contains several views. Over the fireplace is a miniature marble likeness of G. Washington, one of Dr. Franklin and other pieces, three or four of which were landscapes painted by Miss Custis. In it was a grand piano on which she plays, a sofa, yellow bottom windsor chairs, poor dogs [andirons], a wood fire. In a small parlor in front was a fine piece of La Fayette and his family taken in 1786 or 1787, somewhat damaged. [Also oil portraits of] George Washington and Mrs. Washington taken 30 or 35 years before in his English uniform. He has a bluff, Prussian appearance. Mrs. Washington looks very handsome. There is one done lately of George Washington and Mrs. Washington, excellent likenesses, and an admirable portrait of Miss Custis.

The drawing room is about 30 feet by 20 [and is] 14 or 16 feet high. It is elegantly furnished. [There is] an East Indian mat on the floor, mahogany chairs with yellow damask seats, white chintz window curtains with deep festoons of green satin, a glass



SKETCHES OF MOUNT VERNON, 1799
from the manuscript Journal of Joshua Brookes, p. 522

chandelier, a white marble hearth inlaid with diamond shape dark colored pieces, a white marble mantle piece with a morning view in raised sculpture of the sun rising, with sheep, cows, milkmaids, etc., an elegant register stove, on the mantle piece marble jars and blue china ones in which were placed some blue and red bachelor's buttons. The room is adorned with four large views on the Potomac by Winstanley, two of which of the falls of the Potomac are in a very bold style. Two by Trumbull, the death of Warren

[and] of Montgomery, etc., etchings of the same, portrait of General Washington. Over the mantle piece is a fine moonlight piece. There were many more, chiefly English, both painted and prints.

His servants were chiefly blacks. There were some whites. All had dirty clothes but everything about the house was neat and clean. Their livery was white, turned up with crimson and lace. He has a tame parrot, many mules, 500 negroes, a smith's shop and four farms besides this.

I went there 4 February 1799* along with Mr. Samuel and Robert Campbell with a letter of introduction from General Irwin [*Irvine*] of Philadelphia. [We] arrived there about noon. The General was gone to take a ride. We stood looking at the negroes at work, but soon Mr. Lear, his secretary, came to us and invited us in, who called for wine which came in globular decanters, then showed us the drawing room and front parlor, then was called out and introduced us to Miss Custis. About half past two the General returned, dressed in a blue great coat, large buttons, blue overalls and bespattered boots, blue coat, coquelico cassimere waistcoat, blue small cloaths, cocked hat with a cockade in it. In the course of conversation he informed us that all his cloathes were of American manufacture. He took the letter, desired us to be seated, put on his spectacles, read it and bowed.

His demeanor was formal, stiff and reserved. [He] sat about five minutes, said little, during which he introduced Mrs. Washington to us and mentioned he went out to change his dress. We were much pleased with Mrs. Washington who sat about half an hour with us. After she was gone we said we would return [to town] when the General came in. Miss Custis said we would stay [for] dinner [as] twenty miles was too far to ride without refreshment. She went out and said she would call the General. He soon came, with great politeness requested our stay which, upon being repeated, Miss Custis assented to.

* This is largely a repetition of his original account in the body of the journal.

Mr. Lear sat at [the] bottom of the table, Mrs. Washington at the top, the General on her right, Miss Custis on her left. Several dishes [were served]. When [they were] taken off, the crumbs were wiped off the table cloth and tarts with cheese put on. [The] cloth was then removed, wine, nuts, apples, etc. put on. A glass of wine might be drank by each at dinner and three after. No toasts. We soon went after dinner when the General and his secretary saw us on our horses and we departed much pleased.

Mr. Lear was cautious in his remarks, did not say much, conversation was dull when he only [was] in the room. General Washington is near six feet high, [has a] roman nose, projecting underchin, rough, weather beaten countenance, healthy look, large hands. He appeared a reserved man, naturally austere and reflective [though] he became free and pleasant at dinner. Mrs. Washington [is] about five feet high, about 70 years of age, [of a] lively, respectable appearance, [with] mildness and affability in her countenance. [She] had on a Mazarine blue satin gown with three belts over her handkerchief in front. [She wore] a loose cap, [had her] hair straight combed, grey locks. She enquired for news, said she was no politician but liked to read the newspaper. 4 February 1799.

THOMAS JEFFERSON'S OPINION OF THE WASHINGTONS*

"Mrs. Washington is rather a weak woman. It is singular that she was incapable of being injured by flattery, for she received more of it from the ladies of Philadelphia than ever any woman had before, but it did not affect her. I attribute this to the goodness of her heart, not to the strength of her mind. No woman could be more idolized or have more incense paid her than she had, yet she had not the least degree of pride or affectation." T. Jefferson, 10 August 1799.

* The author visited Thomas Jefferson at Monticello on August 10, 1799, and a that time recorded Jefferson's opinion of George and Martha Washington and incorporated it in this account of his visit to Mount Vernon.

"George Washington is a hard master, very severe, a hard husband, a hard father, a hard governor. From his childhood he always ruled and ruled severely. He was first brought up to govern slaves, he then governed an army, then a nation. He thinks hard of all, is despotic in every respect, he mistrusts every man, thinks every man a rogue and nothing but severity will do. He has no idea of people being left to themselves to act; he thinks that they cannot think and that they ought only to obey. As I lived near him and saw him every day, I thought I knew what was in his mind at that time, but afterwards I found that ideas were there that I had no conception of. If he had died when Congress met in New York, he would have been the greatest man that ever lived, but he is now losing his reputation daily. He is not the man he was, else he would not allow himself to be led as he does, or give his sanction to things he does sanction. He has divines constantly about him because he thinks it right to keep up appearances but is an unbeliever.

"A man from New England called one time on George Washington when President and, [while] going up stairs, he met Mrs. Washington. The man asked her: 'Is His Majesty at home?', [to which she replied:] 'Sir, Is His Majesty at home! Mr. Washington is at home, Sir!'" T. Jefferson, 10 August 1799.

* * * *. *

George Washington died 14 December 1799 of a quincy after 24 hours illness. A general mourning throughout the United States took place. While living, the 22d [of] February was pretty much observed in the town by a dinner and ball, [it] being his birthday and on 22 February 1800, at the recommendation of Congress, it was observed on account of his death throughout the United States.

3 March 1800 I saw his will deposited in the office at Alexandria, Virginia. It was on above 30 quarto pages, written in a good plain hand and each page signed at the bottom: *George Washington*. There were no witnesses at the end. He had omitted

the word *nine* in the date, for he called it made in the year *One Thousand Seven Hundred and Ninety*, whereas circumstances in it show that it must have been written at a later period.

"Washington did not write the letters called his official letters, for the greater part were written by [Alexander] Hamilton. Washington used to send a number of papers to General Hamilton and those with a seal marked with a cross were to be opened only by himself. They began: 'Dear Hamilton, Will you correct this for me' and these were the official letters, etc." Wood, 15 November 1801.

THE WASHINGTON FUNERAL PROCESSION IN NEW YORK

December 31, 1799 was the day fixed on in New York to pay respect to General Washington by a funeral procession. For five days preceeding, the air had been very foggy and the streets very muddy, from the snow that lay in them thawing, but during the night a strong west wind had blown, which had cleared the air and had froze them dry.

The procession was composed of the Volunteer Companies, Societies, Corporate bodies, etc. The streets they were to go through and the order they were to walk in was fully known, as printed papers were distributed the day before, of the arrangement. It begun to form about 10 and to move about 12 from the goal. First went ten soldiers on horseback, then eight pieces of artillery, the different Volunteer companies, General Hamilton, who was then at the head of the army, and his suite, the Tammany Society, the Mechanic Society, six or seven Masonic lodges, the Grand Lodge of the State of New York, a dome carried by four people, underneath which was a blue and a gilt urn. [Then] six white flags with black inscriptions of the words: "Wisdom, Strength, Beauty, Hope, Faith, Trust," and a large one with: "Brother Washington, the brave, the wise, the virtuous," with an hour glass and scythe across it. Then came the Chamber of Commerce, Gentlemen of the Bar, the Governor and Directors

FUNERAL PROCESSION.

New-York.

REGULATIONS, relative to the PROCESSION for rendering Funeral honors to the Deceased General WASHINGTON, as agreed to by the Committee of Arrangement.

I. THE DAY to be observed as a day of Solemnity, and ceſſation from all buſineſs.

II. That no Carts, Carriages, or perſons on horſeback (except ſuch as are connected with the Proceſſion) appear in the Streets, thro' which the Proceſſion is to move, from ten o'clock in the forenoon, until the Proceſſion ſhall be terminated.

III. The Line of Proceſſion will be formed in Broad-way—the Left, which is to be compoſed of the Military, in front of the Park—The other Incorporations, and Societies, in the order determined on by the Committee, which will be publiſhed on the day of Proceſſion, and which Gen. Hughes will order to be carried into effect.

IV. The Proceſſion will move by the Left, in front of the Alms-houſe, to the head of Beekman-ſtreet—down Beekman-ſtreet to Pearl-ſt.—along Pearl-ſtreet to Wall-ſtreet—up Wall-ſtreet to the City-Hall—down Broad-ſtreet to Beaver-ſtreet—through Beaver-ſtreet to the Bowling Green—round the Bowling Green in front of the Government Houſe—up Broad-way to St. Paul's Church.

V. It is recommended to the Citizens in thoſe ſtreets through which the Proceſſion is to paſs, to cauſe them to be cleaned, and every obſtruction removed that might impede the Proceſſion.

On the arrival of the Front, at the Church, on a Signal given, the whole will halt, and open to the right and left—The BIER preceded by the Muſic, Anacrontic and Philharmonic Societies, Clergy—and Girls in white robes—will paſs through the Proceſſion, into the Church, the remainder of the Proceſſion moving after the Bier in reverſed order—When the Proceſſion ſhall have entered the Church, on a ſignal given, the minute-guns will ceaſe firing, and the bells ceaſe tolling.

The Ceremonies in Church will be opened with a Prayer by the Reverend BISHOP PROVOOST, which will be ſucceeded by the firſt part of Sacred Muſic.

An Oration will then be pronounced by G. Morris, Eſq. which will be followed by the 2d. part of Sacred Muſic.

The Urn, &c. will then be conveyed into the Cemetry, and three Vollies fired by the troops under arms over the Urn; which will cloſe the Ceremonies of the Day.

During the movement of the Proceſſion, Minute-Guns will be fired from the Battery, and the Bells of the different Churches will be Tolled Muffled.

Maſters of veſſels are requeſted to cauſe their Colours to be hoiſted half Maſt during the day.

It is alſo earneſtly recommended, to the different Incorporations, Societies, and all others who join in the Proceſſion, to be punctual on the occaſion—And to all Citizens to obſerve a profound Silence, as well during the Proceſſion, as during the Ceremonies in the Church.

SIGNALS, will be by firing from a 24 pounder in the Park.

1ſt. Gun, between 9 and 10 o'clock, for the different Incorporations and Societies to meet at their reſpective places of Rendezvous.

2d. Gun, for the formation of the line of Proceſſion.

3d. Gun, for the Proceſſion to move.

4th. Gun, for the Proceſſion to Halt and open to the Right and Left.

5th Gun, for the Minute-guns and Bells, to ceaſe firing and toll-

J M. Hughes,
Ebenezer Stevens,
Jacob Morton,
James Farlie,
John Stagg, junr.
} Committee of Arrangement.

New-York, 29th Dec. '99.

BROADSIDE, NEW-YORK, DEC. 29, 1799

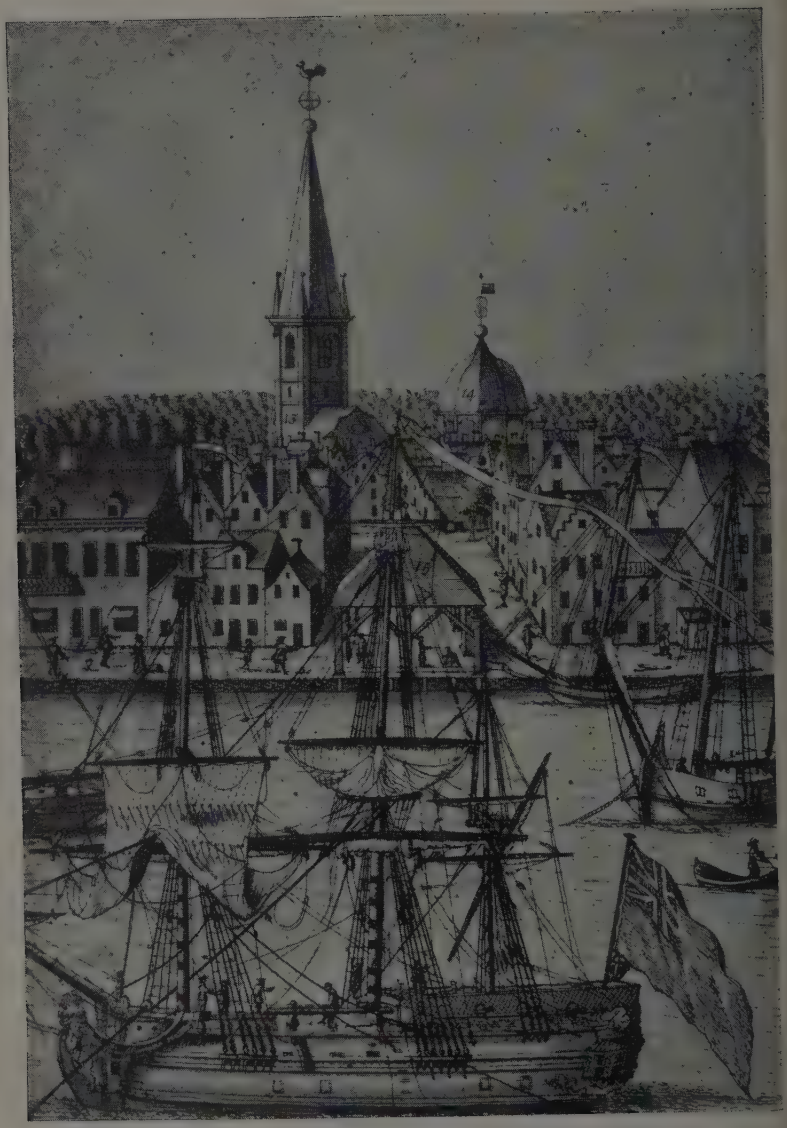
Regulations for the Washington Funeral Procession

Courtesy of the New York Public Library

of the three banks and the two insurance offices, then the bier, on it a gilt urn, an eagle holding its head over it, with a branch of laurel in its mouth, and on the urn was inscribed: "Washington." It was borne on the shoulders of eight soldiers. The Cincinnati Society followed as chief mourners, preceded by 24 charity girls dressed in white, strewing, from Trinity Church to St. Pauls, laurel leaves which they carried in little baskets. Next came a fine white horse covered with black cloth, a plume on his head and a pair of boots in the stirrups. The students and professors of Columbia College and some military ended it.

Every thing was reversed. The military carried their muskets under their arms with the lock downwards, officers walked behind the rows which they commanded, with their swords under their arms, the colors were tied to their staff and hung down, the masters or presidents of the societies and companies went last, the oldest lodges last. When the military at the head of the procession reached St. Pauls, they opened to the right and left, as did the whole procession till they came to the bier when it came forward and those at the end always kept falling in, so that those who were last went into the church first and walked without interruption up the row formed by the procession, every one that fell into it shortning the line, the rear military keeping advancing. Though those in the procession were anxious to get into the church, and, seeing so many pass, were fearful it might not hold all, yet not a word or murmur was heard, nor did any step out of the line of the procession he was in. The spectators were very numerous, the greatest order and regularity prevailed, no riot or disturbance was made. When I got into the church it was nearly full. I stood upon the tops of the pews during the service. It was opened by a prayer, Gouverneur Morris delivered an oration, the bier was carried into the church yard and the military fired over it.

Afterwards Congress appointed Saturday 22 February 1800 throughout the Union to be observed in commemoration of his death. I was at Wilmington, Delaware on that day when the market and stores were open, [but] this was unusual.



EARLIEST VIEW OF FIRST TRINITY CHURCH EDIFICE, 1698–1776
An enlarged detail of the William Burgis View of New York City, 1717
One of two known copies; owned by the Society

THE TWO HUNDRED AND FIFTIETH ANNIVERSARY OF THE PARISH OF TRINITY CHURCH IN THE CITY OF NEW YORK

AND THE

TRINITY EXHIBITION AT THE NEW-YORK HISTORICAL SOCIETY

by The Reverend Frederic S. Fleming, D.D.
Rector of Trinity Parish

FOR the first time in its history, the Parish of Trinity Church in the City of New York is presenting an exhibition of certain of its treasured possessions of historic interest. We are greatly indebted to The New-York Historical Society for this unique opportunity of sharing, with all who may be interested, a goodly portion of the material objects which bear witness to the long history of Trinity Church and to the role which Trinity Parish has played in the life of this city. We are grateful to the Historical Society for including in this presentation many manuscripts, prints and other items of value relating to the Parish which are in their possession.

The year 1947 marks the 250th year of Trinity Parish. It is in celebration of this notable anniversary that the exhibition has been arranged. The beginnings of the Anglican (Episcopal) Church in New York, as an organized missionary endeavor, date from the founding of this Parish. The idea of an Anglican Church in this city can be said to have begun when the Dutch surrendered New Amsterdam to the British in 1664. The Hollanders had virtually established the Dutch Reformed Church in their colony. The English, in turn, eventually set up the Church of England as the Established Church. This establishment of a State Church was the accepted practice of the times; the English Church came with English government and law. As in the mother-land, it became the "Church by Law Established." For

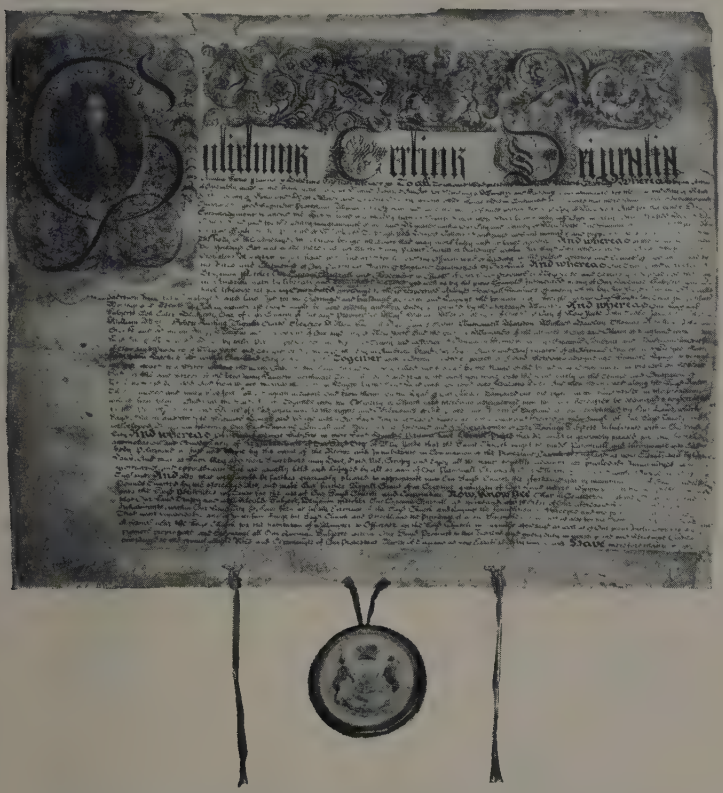
the Anglican Church in New York, this did not represent an attempt to interfere with other religious bodies. Its history in the Province and City of New York shows a consistent policy of coöperation and friendliness with Dutch, Lutheran, Presbyterian, and other churches. The Dutch Reformed Church, in fact, received its Charter from the English King in 1696.

The first English religious services after the Dutch rulers departed were held in the Chapel of the city Fort, near the present Battery area. From 1664 to 1697 there was no settled ministry; services being performed by military chaplains or transient clergymen. Four historic items in the present exhibit date from this earliest period: a silver Baptismal Bason and Communion Silver consisting of a Chalice with its Cover-Paten and a Flagon. All these were given by the reigning British sovereigns, William and Mary. They bear the Royal Arms and the cipher "WMR." The Bason has been in continuous use for over 250 years.

In September 1693, the Colonial Assembly passed an Act providing for the formation of parishes in the City of New York, and in the Counties of Richmond, Westchester, and Queens. This was permissive legislation and gave no corporate existence to any religious body. Many of the Assembly were Dissenters quite out of sympathy with the Church of England. The actual founding of Trinity Church was undertaken by a group of gentlemen called "The Managers of the Affairs of the Church of England," in coöperation with the Royal Governor, Benjamin Fletcher.

The Parish of Trinity Church in the City of New York came into legal existence on May 6, 1697, when the Charter, granted by William III, was signed in the Fort by Governor Fletcher. The church building, then in process of construction, was designated "The Parish Church and Church yard of the Parish of Trinity Church within Our said City of New-York." The Rector, Churchwardens, and Vestrymen were made officers of the Corporation to be known as "The Rector and Inhabitants of . . .

[the] City of New-York in Communion of Our Protestant Church of England." It was further specified that this Corporation "shall be the Sole and only Parish . . . in [the] . . . City of



ORIGINAL CHARTER OF THE PARISH OF TRINITY CHURCH
Granted by William III and signed by Governor Fletcher, May 6, 1697
On view in the Society's Trinity Exhibition beginning May 6, 1947

New-York." Its constitution and statutes were modelled upon those of the Church of St. Mary-le-Bow, London. This original Charter occupies a chief place in the current exhibition.

The Right Reverend Dr. Henry Compton, Lord Bishop of London, was appointed Rector until a suitable resident Minister

could be found. Later in the same year, the Reverend Dr. William Vesey, born and educated in America, was elected first Rector. Documents relating to his appointment, some of them the property of the Historical Society, are part of this exhibit.

The first Church building, opened in March 1698, stood upon the same spot as the present edifice, but faced the Hudson River. It was enlarged and altered in 1737. The first Vestry, as has been the case ever since, was composed of twenty-two men and the Rector; and it was made up of many notable citizens of the growing city. Dr. Vesey remained Rector until his death in 1746. His ministry was exercised during the administrations of ten Royal Governors, including such figures as the Earl of Bellomont, Lord Cornbury, and George Clinton.

In its earliest days, Trinity Parish derived its support, according to customary practice in the colonies, from a tax laid upon the inhabitants. The tax payment was enforced by civil law. In 1705 Queen Anne provided for the endowment of the Parish by a gift of land known as the "Queen's Farm." This included a tract of some sixty-two acres. This land, close by that on which the church, cemetery and various other buildings stood, enabled Trinity Parish to begin its work of assisting various religious and civil enterprises throughout the City and Province. The gift proved doubly valuable in later years, for it enabled the Church to maintain itself and other parishes too, when the Church-State Alliance was dissolved after the Revolution. Trinity's interest in the affairs of the City is evidenced in the records of grants, such as the gift of a parcel of land, in 1765, for the establishment of a ferry across the Hudson River; a gift of lots, made in 1786, to the Pastors of the Presbyterian Congregations; and two grants of property, in 1771 and 1800, for the erection of public markets —and many other similar bequests. The original manuscript of Queen Anne's Grant of 1705 is among the items now exhibited.

Four years later, in 1709, the Church received from its Royal Patroness the celebrated Queen Anne Communion Plate. Seven of the nine pieces originally comprising this "Noble Sette of Plate" are displayed. Trinity Parish at length became self-sup-

QUEEN ANNE COMMUNION PLATE
Presented to Trinity Parish by Queen Anne in 1709
On view in the Society's Trinity Exhibition beginning May 6, 1947

porting, and no longer required the munificent aid of the English "Society for the Propagation of the Gospel"; but, until the Revolution, gifts continued to come to the Church from royal and noble personages in Britain.

During the first century of its existence, Trinity Church was able to expand its work considerably. In 1709, a Charity School was established, which at present continues as the well-known Trinity School (West 91st Street); and, under the Rectorate of the Reverend Dr. Henry Barclay, Saint George's Chapel, the first Chapel-of-Ease, was opened in 1752 to accommodate the residents of the Beekman Street neighborhood. This Chapel was established as an independent Church in 1811, and now exists on Stuyvesant Square as Saint George's Church. The founding of King's College, now Columbia University, in 1754, was in large part the work of Trinity Church. The first home of the College was a block of ground, a short distance north of Fulton Street, presented by the Vestry of Trinity Church. The first President was the Reverend Samuel Johnson, Assistant Minister of Trinity

Church; and, in the critical post-Revolutionary years, the College was headed by the Right Reverend Benjamin Moore, S.T.D., the Rector of Trinity and Bishop of New York.

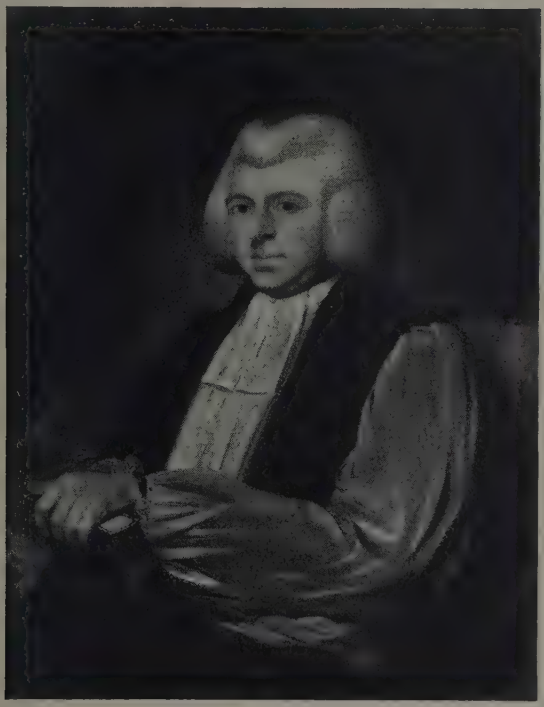
The Reverend Dr. Samuel Auchmuty became third Rector in 1764. During his administration, Saint Paul's Chapel, at Broadway and Fulton Street, was opened. This Chapel stands to this day, very little changed since 1766, the oldest public building on Manhattan Island in its original state. Much of the fine silver currently exhibited was given to the Church during these years. The Elliston Alms Bason, presented by Robert Elliston, Comptroller of the Customs, is probably one of the first pieces of Church plate to be made in New York. Two silver Basons, a splendid Chalice and Cover-Paten and two Flagons were presented by George III.

During the Revolution, both Dr. Auchmuty and his successor, the Right Reverend Charles Inglis, remained loyal to the Crown, and, after Independence had been declared, felt obliged to flee the City until it was again in British hands. Inglis later achieved fame as first Bishop of Nova Scotia. Trinity Church itself was destroyed in the fire of September 1776. A notable picture of the "Ruins of Trinity Church," along with other prints of the period, forms part of our exhibit.

The Revolutionary and post-Revolutionary years were anxious times for the Parish. Great concern was felt for the title to Church lands which had been granted by the Crown. The State Constitution of 1777 somewhat allayed the fears of the Corporation as it confirmed all grants made prior to 1775. Not until the Act of 1784 was Trinity completely assured in the possession of her property. This Act voided only those portions of the original Charter, and of subsequent grants, which gave a special status to the Church in relation to the State. Until 1799, however, Trinity remained the sole Episcopal parish in New York.

The end of the Revolutionary period saw the establishment of an American Episcopacy. The first Bishop of New York, the Right Reverend Samuel Provoost, was also fifth Rector of Trinity Church. It was during his administration that the second edi-

fice of Trinity was built. New York's famed Church of Saint Mark's-in-the-Bouwerie, at 10th Street and 2nd Avenue, was founded at this time, with the help of Trinity.



RIGHT REVEREND SAMUEL PROVOOST, D.D. (1742–1815)
Portrait by Thomas S. Duché (1763–1790)
Gift of Mr. and Mrs. Cadwallader D. Colden, 1825

The Reverend Benjamin Moore (father of Clement C. Moore) succeeded Dr. Provoost in 1800, and he also was elevated to the office of Bishop. Several items in the current exhibition deal with the Moore family and this general period. In 1803, Saint John's Chapel was built in Varick Street, then a picturesque suburban neighborhood. It was Trinity's third Chapel. During this era, gifts of land and money were made to many institutions and new churches. With the aid of the "Mother Parish," Grace Church,

now at Broadway and 10th Street, was endowed. This Church originally was built on a lot of land belonging to Trinity, fronting Broadway on the corner south of Trinity Church. The office building known as 71 Broadway now occupies this site. Christ Church, St. Stephen's Church and St. Stephen's College (now Bard) were helped during this period.

The Right Reverend John Henry Hobart was the last clergyman to hold the office of Bishop of New York concurrently with that of Rector of Trinity. In both offices he served with distinction. It was he who was largely responsible for the establishment of the General Theological Seminary, which began, in 1819, in a room in Saint Paul's Chapel, and which now occupies the block known as Chelsea Square, at Ninth Avenue and 20th Street, once a part of Bishop Moore's estate.

The eighth Rector, the Reverend Dr. William Berrian, presided over the Parish for thirty-two years. During his time the present familiar Trinity Church was constructed, its architect being Richard Upjohn. Many American churches have been modelled after this building. The year 1855 saw the opening of Trinity Chapel on West 25th Street.

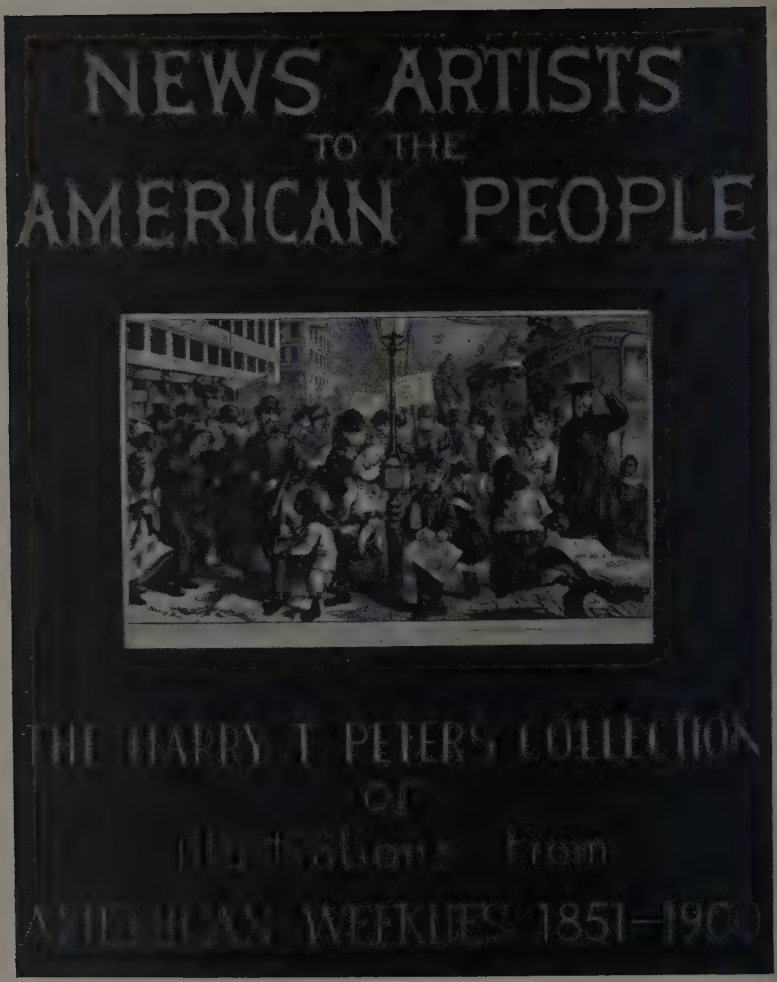
The Reverend Dr. Morgan Dix followed Dr. Berrian, in 1862. During his long Rectorate, new Chapels were erected, and many charitable works inaugurated. The War Department gave to Trinity the oversight of the Chapel of Saint Cornelius on Governor's Island. Nine famous battle-flags from that Chapel's collection and certain others are on exhibition. In 1892, historic Saint Luke's, on Hudson Street in Greenwich Village, became part of the Parish. The same year saw the completion of Saint Agnes' Chapel on West 91st Street. A system of daily Parish Schools, a Hospital, a Mission House, Home for the Aged, and several Parish Houses, were in operation by the opening of the present century. Not the least of Dr. Dix's works was his compilation of the authoritative *History of the Parish of Trinity Church* in four volumes.

During the nineteenth century, Trinity acquired many of the more ornate objects in the present exhibition. Communion ves-

sels, elaborately adorned with enamels and precious stones; fine laces; and other items used in the services of the Church were presented by devoted parishioners and friends.

The Reverend Dr. William Thomas Manning succeeded Dr. Dix, in 1908, remaining Rector until his election as Bishop of New York in 1921, and for some time after his consecration. During his fruitful years, the splendid buildings of the Chapel of the Intercession, at Broadway and 155th Street, were erected. This Chapel is situated midst the ancient trees and peaceful surroundings of Trinity Church Cemetery, wherein are buried the remains of notables such as Clement C. Moore and Alfred Tennyson Dickens (son of Charles Dickens). In these years, the work of Trinity Parish in fields of social service, education, and assistance to other churches and institutions, was greatly enlarged. The Reverend Dr. Caleb R. Stetson followed Dr. Manning and continued the work for over a decade with exemplary results. The present (twelfth) Rector was appointed in 1932.

The 250th Anniversary finds Trinity Parish endeavoring earnestly to fulfill the obligations of the most ancient Parish in New York, the custodian of great traditions and considerable influence. The inevitable changes in a great city's centers of population and business have demanded changing emphases and varied types of administration. Some chapels, which one sees depicted in the fine prints now on exhibition, no longer exist. But Trinity is privileged to play perhaps a greater role than ever before in the promotion of institutions of Piety and Learning. Many churches and institutions of New York City and throughout the country at present derive part of their support from the historic "Mother of Churches." The work of Trinity, in making its ministrations available to all people, every day of the year, and in assisting worthy enterprises, is destined to continue and expand. Trinity Church, in the very real sense of its ancient Charter, continues to belong to "the Inhabitants of the City of New York." It is in thankful recognition of this fact that the Parish of Trinity Church in the City of New York presents this exhibition.



POSTER SHOWING SIDNEY HALL'S "LIFE IN BROADWAY"
From *Harper's Bazar*, February 1, 1873
Gift of Mr. Harry T. Peters, 1946

PLAIN TALK IN PICTURES

by Joseph G. E. Hopkins

[Editor's Note: The following article is based upon Mr. Hopkins' lecture of the same title on the evening of February 4th on the occasion of a private showing of the special exhibition of the Harry T. Peters collection of illustrations in American weeklies, 1850–1900, entitled: "News Artists to the American People." A blizzard kept so many from the lecture that Mr. Hopkins was requested to prepare it for publication here as a brief introduction to the exhibition, which will continue on view through July.]

READERS of modern magazines who marvel at the skill with which pictures are used to tell a news story are often unaware of a tradition of picture-journalism in the United States which antedated photography and which yielded to process-printing and halftones made directly from the original picture, within the lifetime, possibly, of some readers of this *Quarterly*. The rise and progress of this kind of journalism may be followed in the Society's present exhibition, "News Artists to the American People," assembled from the very generous gift of materials made by Mr. Harry T. Peters. The exhibition is restricted to that period of history in which the personalities of the engraver and artist intervened between the event seen and described by the reporter and the communication of that event to the public—roughly the half century 1850–1900.

A distinction must be made between pictures inserted in or before a narrative by way of *illustration* and pictures which are themselves narratives. When pictures talk plainly, they need no graces of language to establish full communication of idea to the beholder. They are themselves stories, full, complete, final. Their value as art is important in this view of the subject only insofar as the skill of the artist implements the efficiency of the communication—the story-telling quality. Although many of the original sketches for the work in this exhibition were made by Frederic Remington, Edwin Abbey, A. B. Frost, Winslow Homer, and other artists long famous for their work in other media, discussion of technical merit will be left to critics who can speak on that

subject with greater authority than mine. As represented in this exhibition, the artists are primarily journalists whose stories are presented in graphic form.

This collection of ephemeral material reflects for us the way in which leading ideas of a time long past were represented to the man in the street. There is no involved symbolism here, no sophistication. The emotional impact of the event was affected by the artist's depiction of it, but this possible intrusion of the artist's own personality upon a literal rendering was controlled, apparently, by the conventions of the weeklies and dailies in which the work first appeared. There is a certain uniformity of style in the work on exhibition which cannot altogether be credited to the omnipresence of the wood-engraver; it seems equally likely that the artists occupied in early picture-journalism tended to subordinate their artistic personalities so long as they were working for *Harper's*, or *Leslie's*, or *Gleason's*. What differences in style exist, would appear to be differences in ability and virtuosity, displayed within a conventional framework of approach.

The tradition of picture-journalism in America is deep-rooted and has a history of its own. Although the use of pictures to tell stories is as old as Neanderthal man and the anonymous painters of the wall-pictures in Egyptian tombs, the specific thing represented in the present exhibition, the spot-coverage of leading events, had a time of flowering and a time for beginning, and these we shall endeavor to pin down.

The attempts at magazine-publication in America during the 18th century provide very little in illustration of our topic. Almost all our periodicals before 1800 imitated the format and techniques of their British models. What illustrations there were, were in the main copperplates inserted to impress the subscribers with the magnificence of the magazine venture—or the wood or type-metal cut with which the upper third of the cover or title page was embellished. Just as the *London Magazine* used a type-metal cut of that city on its masthead, so the *American Magazine*

WINSLOW HOMER'S "SNAP-THE WHIP"
From *Harper's Weekly*, September 20, 1873
Gift of Mr. Harry T. Peters, 1946

& Historical Chronicle in 1744 gave a view of Boston, and the first paper to be called the *American Magazine* ran a cut of the Philadelphia waterfront, fairly crawling with opulent commerce.

An epoch in magazine illustration is said to open with Thomas' *Royal American* magazine, which published 22 copperplate engravings in its 15 numbers, some by Paul Revere, some by Joseph Callender. Excepting the political journalism of Revere's well-known cartoons, these illustrations would appear to have been simple embellishments and by no means an attempt to present news or tell a story. Many engravers familiar to us from Stauffer's monumental volumes—Maverick, Norman, Thackera, Scoles, Poupard, and many others—contributed to the illustration of 18th-century American periodicals, but in every case their work supported an elegantly written text, when it had any connection at all with the matter of the magazine. The ratio of picture to text would be, at a venture, about 1 to 10—ten pages of

text to one picture; and at that the picture would be most likely a portrait or a static view. One of the best 18th-century magazines, the *Columbian*, departed from the formula of views, portraits, and maps (and grandiose but very typical allegorical plates of "Genius Triumphing Over Superstition" and the like) in one notable instance: in its third volume, Washington's progress to New York for his first inauguration is "covered," as we should say today, by a series of copperplates after C. W. Peale, which give some idea of the triumphal arches and decorations at Gray's Ferry and Trenton. In Noah Webster's short-lived *American Magazine*, and indeed in most of the other attempts before the appearance of the *Portfolio* in 1809, what illustration there might be bore no relation to picture-journalism, and was, indeed, not even native in conception. It was much easier for engravers to copy French and British plates line for line and cross-hatch for cross-hatch, than to think up subjects on their own. I am reminded of an amusing story in John Durand's life of his father, in which he describes Pekenino engraving a plate of his father's portrait for presentation to him, and then, finding himself in a sudden financial crisis, erasing the A. B. Durand from the bottom of the plate, extending the collar of the coat to military proportions and selling it as a genuine portrait of Simon Bolivar. This was by no means uncommon. I have in my possession a plate which appeared in an American magazine of about 1834, titled "The Landing of the Pilgrims." Actually, it is a poor copy of a painting after the Hudson River school, in which two Hudson River sloops are sailing quietly past West Point. The foreground is occupied by a group in costume of about 1830. This imitation, swapping, and retitling of plates would be amusing were it not misleading to the historian.

During the early years of the 19th century, the arrival of several highly competent English and Scottish engravers in Philadelphia and New York and the revelation of some promising local talent improved the quality of "illustration" in magazines like the *Portfolio* and the *Analectic*, but produced no change in

the formula by which "embellishments" were held to copperplate portraits of celebrities (and exquisite ones too, by Edwin, Longacre, and others), scenic views, scenes from popular novels, and idealized allegorical plates. But actual reporting of contemporary events was still far in the future. Attempts made to illustrate battles of the War of 1812 in the periodical press were almost uniformly bad, and even such a collection of naval history as Bowen's *Naval Monument* is more quaint than effective. Single engravers laboriously worked up fine, large plates for framing, some of which hang in our museums today, but these were hardly to be considered pictorial journalism by our definition. The steel engravings and woodcuts which were used to illustrate the *New York Mirror* from its beginnings in 1827 down to its demise were basically illustrations to fiction or poetry, or else reproductions of American paintings, interesting but traditional. The fact that they occupied a commanding position in the paper was, however, a break away from the tradition of "embellishment," and the series of sketches of life in New York by Weir broke new ground.

From 1825 on, as Mr. F. L. Mott points out in his *History of American Magazines*, our country was fertile in periodicals and newspapers. But the fact that the public regarded the innumerable plates of fashions, high life and so on in the papers of the time as essentially "framing pieces," to be cut out of the text to which they bore no relation, and preserved for their intrinsic artistic value, is enough to prove that they were neither intended for, nor regarded as, journalism. The horrible, little woodcuts in the special weekly and annual supplements of the New York *Herald* might be considered "primitives" in the field, but they are otherwise negligible.

Several important factors must be stressed here, in explaining why picture-journalism so long delayed its advent. The cost of producing plates in copper or steel was very great, and they could not be produced speedily to fit an occasion. Hence it was that picture-journalism waited on newer and cheaper processes before the great strides forward after 1850 could be made. One

plate in the *Mirror* was likely to cost more than was paid for the entire literary contents—and the engraver could enforce payment for his work in a way authors, poor genteel fellows, never could. Circulation was too small in volume to take care of this cost—and advertising revenue was far, far in the future.

Lithography and new techniques in wood-engraving solved this economic dilemma. I refer, not to the "new school" of wood-engravers which flourished between 1870 and 1900 and whose reproductions of drawings and paintings on boxwood cut across the grain were executed with an artistry that has given permanent fame to the names of Linton, Cole, French, and others, but to the pioneer technicians of day-to-day news-story engraving which made picture-journalism possible. The cross-grain boxwood engravers did most of their work for the monthly periodicals which operated at a relatively leisured pace; furthermore, the skill with which their blocks were run through the presses must be credited with part of the glory. The illustrated weeklies faced a sterner production schedule, and were forced to work out a very practical, if artistically horrifying, method for getting out their big news pictures on time. At *Leslie's* shop, after the sketch had been drawn on the block it was sawn into as many as thirty-six sections and parcelled out for engraving to thirty-six anonymous operators. Occasionally, the white line would show through at the joints, but in most instances the defects in re-joining the block were inconspicuous. Pictorial journalism was journeyman work, but it had its triumphs.

There was nothing distinctively American about picture-journalism, beyond the typical headlong enthusiasm with which we promoted it on its arrival; the *London Illustrated News* preceded any of our illustrated journals, and set their pattern; but we excelled as always in push and enterprise. Once illustrated news could be produced at a reasonable price, it was produced. In the long build-up to *Harper's*, *Leslie's* and *Gleason's*, however, none of which appeared before 1850, we must not forget to give due honor to Mr. Currier and Mr. Ives; particularly to Mr.

THE BURNING OF BARNUM'S MUSEUM, July 13, 1865
From *Frank Leslie's Illustrated Newspaper*, July 29, 1865
[Note the joints of the 36 sections into which the block was sawed for cutting.]
Gift of Mr. Harry T. Peters, 1946

Currier, who brought out his celebrated lithograph of the *Ruins of the Merchant's Exchange, New York* in December, 1835, just four days after the disastrous fire. The enterprising Beach family, first proprietors of the New York *Sun*, were alive to the possibilities of on-the-spot pictorial story-telling, and in an extra number of the *Sun* for 1840 the paper ran a Currier picture of the sinking of the steamer *Lexington* in Long Island Sound at the top of a news story on that disaster. We find the Beach family still interested in the subject as late as 1853 when they projected the *Illustrated News*, later merged with *Gleason's Pictorial*. And in crediting Frank Leslie with the real foundation of picture-journalism in the United States, Mr. Mott points out that Leslie himself gave pioneer honors to the Chevalier Wikoff for his 1843 publication *The Picture Gallery*, a supplement to the *Republic* newspaper.

With our arrival at the year 1850, and the advent of wood-engraving processes by which pictures could be reproduced with speed and at a reasonable cost, we are ready for picture-journalism as it has been defined for us. The stories of *Harper's Weekly*, *Gleason's* (later *Ballou's*) *Pictorial*, and above all in the early days, *Frank Leslie's Illustrated Newspaper*, are told so much better in the exhibits so tastefully gathered in "News Artists to the American People" that I shall content myself with a mere recital of founding dates. *Gleason's* was earliest, issuing its first number in May, 1851. Ballou bought the paper from Gleason in 1855 and changed the masthead to bear his own name. *Leslie's* first number appeared in December, 1855; *Harper's Weekly*, the best printed and edited of the three, appeared as an avowed competitor of *Leslie's* in January, 1857.

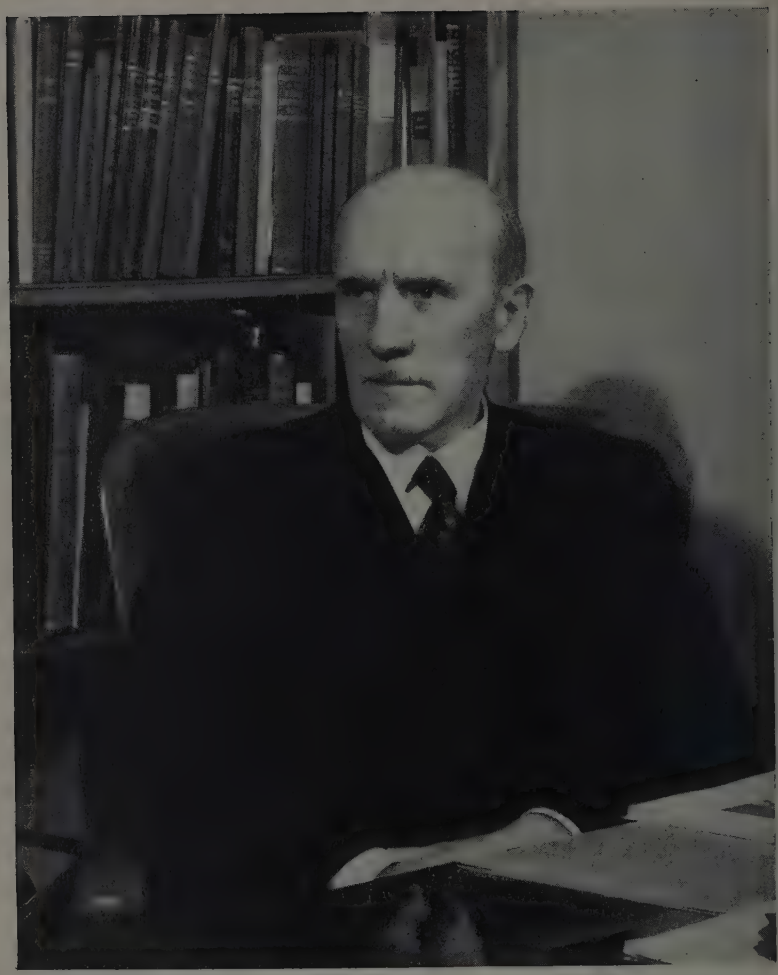
It remains to examine the value of these vital, exuberant,

COMMODORE PERRY'S JAPANESE SQUADRON, 1853
From *Gleason's Pictorial*, February 12, 1853
[Note the faulty middle horizontal joint of the sectioned woodblock.]
Gift of Mr. Harry T. Peters, 1946

crusading picture-journals to the historian. It would ill become me to criticize the animated record of our country spread out in these files over the latter half of the nineteenth century, for in organizing and producing the *Album of American History** we have drawn heavily on them. In addition, I am convinced that as evidence they are fully as weighty and valuable as the more sober historical writing of their time. If they are regarded as subject to the caprice of the artist or the prejudice of the publisher, are the stories, essays, and reporting of the time to be found in small-print newspaper files any less subject to these? I grant that the pictures do not give an immediate representation of the event, as does modern photography—theoretically at least—for we have all seen amazing specimens of trick photography without the interposition of artist or engraver. I should say that in any of the pictures on display, be it a disaster, a political event, an exposé, there is as much honesty and infinitely more interest, than in a letterpress story of the same event written at the same date. Then, too, the artist included without thought details of costume, expression, décor, which the writing man would have taken for granted. Late in the period, when the woodblocks were cut from photographs, even these objections disappear, for photography of the late seventies and eighties was not capable of the sophistication that mechanical improvement, faster plates and lenses, render possible today.

It is the task of historians to chart with meticulous research and utter honesty the realities of our national past—to maintain contact with those values in our history which have made us what we are. Not least among the materials for such a process are these humble renderings of the things that were, and it is for this reason, if not for considerations of a purely aesthetic kind, that the picture-journalism of the 19th century takes on an importance that transcends poor paper, hasty composition, and faulty techniques.

* Reviewed on p. 119 of this issue.



WILLIAM SAWITZKY 1879–1947
Dean of Early American Art Historians
Photographed at the Society, 1940

WILLIAM SAWITZKY: A TRIBUTE

by Donald A. Shelley

IT IS with deep personal sorrow that we record the passing of William Sawitzky, Advisory Curator of American Art at the Society for the last seven years. Dean of American art historians over the past quarter-century and by all odds the foremost authority on early American portraiture, his close association with this Society was most appropriate because of our extensive collection of historical portraits.

Fighting valiantly to the very end against illness and physical weakness in an endeavor to complete the ambitious program of monographs on individual American artists that he envisioned, his research in the field of early American painting has provided the foundation upon which all future historians will have to build.

Mr. Sawitzky was born at Riga, Russia, in 1879. His dual interest in art and natural science soon became apparent, for at the age of 19 he was already studying the history of painting as well as biology. Beginning in 1901, he travelled for three years as an ornithological field worker in the Ural Mountains, the Caucasus, and Russian Central Asia collecting specimens, after which he turned journalist and critic and wrote for seven years on natural history, literature, and art subjects. It was in 1911 that Mr. Sawitzky came to America as a correspondent for several European newspapers. But his interest in art was not to be denied.

In 1913 he became Art Librarian for M. Knoedler & Co., and from that moment art became his vocation, though the observation of nature (and especially birds) remained his constant hobby throughout his busy years. This period from 1913 until 1920 was a most important one for American art scholarship, because it was then that his eye was attracted for the first time to American painting and he took up the study of the works of our native painters with an enthusiasm and passion which he maintained until his death.

Most of the next two decades, until 1940 when he came to our Society, were spent in doing the careful field work which has made his contribution so unusual and so valuable. From 1920 to 1924 he arranged exhibitions of American paintings in the museums, art societies, and clubs of many cities through the Midwest and the South; in 1926 he returned to Europe to visit the principal art museums once more, and shortly thereafter, in 1927–28 went back a second time to spend four months in England searching for "lost" and unrecorded Gilbert Stuarts as well as to study British painting.

From 1930 on, Mr. Sawitzky concentrated upon this country, travelling extensively in the New England States as well as in New York, Pennsylvania, Delaware, Maryland, Virginia, the Carolinas, Kentucky, Tennessee, Alabama, and Louisiana, uncovering and studying thousands of early American paintings and miniatures. In 1936 he made a special trip of some 6,000 miles in order to examine about 500 paintings and miniatures between Philadelphia and Charleston, S.C.

His marriage in 1927 to Susan Clay of Lexington, Kentucky, was one of such close companionship and understanding that he rarely mentioned his work without speaking of her devoted coöperation.

It was at the close of the 1930's that Mr. Sawitzky, having completed the cataloguing of the paintings at the Pennsylvania Historical Society, came to our Society first as a lecturer and, in September, 1940, as Advisory Curator of American Art under a special grant from the Carnegie Corporation of New York. He was subsequently appointed a Lecturer on Fine Arts at the Institute of Fine Arts, New York University, and gave during 1940 and 1941 two series of lectures on early painting in America.

Mr. Sawitzky's contributions to the bibliography of American art were more extensive than is commonly known. He edited for the Frick Art Reference Library in 1926 the monumental four-volume work on *Gilbert Stuart* by Lawrence Park. Though he

never allowed himself, in arranging this posthumous work, to deviate from the opinions expressed by Mr. Park whom he highly regarded, Mr. Sawitzky's own opinions and further discoveries concerning Stuart were subsequently published in various periodicals, and he was regarded as the first living authority on this artist's work.

Among Mr. Sawitzky's own contributions were his *Catalogue Descriptive and Critical of the Paintings and Miniatures in the Historical Society of Pennsylvania* (1942), a work of fundamental scholarship and discovery, including 28 re-attributions of portraits which he considered wrongly attributed as to artist, as well as 14 attributions of portraits to definite artists which had formerly been classified as of unknown authorship; his monograph on *Matthew Pratt*, reclaiming and clarifying the all-but-lost work of this painter; an article, "The American Work of Benjamin West," in the *Pennsylvania Magazine of History and Biography*, establishing the American portraits of West on the basis of the artist's early drawings; and two articles reclaiming from oblivion the paintings by William Williams—one of them published in *Antiques* and the other in *The New-York Historical Society Quarterly Bulletin*.

He wrote the forewords to the catalogues of Ralph Earl exhibitions at the Gallery of Fine Arts, Yale University (1935), and at the Whitney Museum of American Art (1945). Phases of the production of many other 18th- and early 19th-century American artists were discussed by him in various periodicals.

Nearing completion at the time of Mr. Sawitzky's death were two more in the Society's projected series of monographs on early American painters: (1) Ralph Earl and (2) Three New York Artists (Lawrence Kilburn, Abraham Delanoy, Jr., and an as-yet-unidentified New York artist of the 1760's).

In his thinking as well as in his writing, Mr. Sawitzky established a high standard for critical analysis and for indefatigable energy and caution in the pursuit of truth. Once he had solved a

problem to his own satisfaction, he had no hesitancy in expressing his conclusions regardless of how they might deviate from the opinions of others. Conversely, he was the first to admit a mistake if further study convinced him he was in error.

Typical of his originality and daring approach is the *Matthew Pratt* monograph in which he takes some twenty portraits away from Copley, C. W. Peale, West, Wertmüller, Feke, Benbridge, Alexander, and Stuart, and gives them to Pratt. He believed thoroughly in the autonomy of the eye and held no brief whatsoever for the "aesthetic twaddle" which has padded many of our books on American art. So highly was his opinion regarded by museums, historical societies, and commercial galleries throughout the country, that his approval of a painting came to be regarded as the final stamp of authenticity.

Mr. Sawitzky's opinion and assistance were also constantly sought by students and scholars. Though prevented by physical weakness from carrying on a voluminous correspondence, his generosity with his knowledge has been warmly acknowledged among his colleagues. In several instances he presented his entire file on certain artists to fellow researchers, and in others he deliberately avoided those fields in which the groundwork had already been laid by someone else.

As a friend and as a member of our staff, Mr. Sawitzky will ever be remembered for his keen sensitive mind and for his wry humor. He always had a word of advice and encouragement to offer, especially when the subject involved was his favorite one, early American painting. We shall all miss him deeply.

BOOK REVIEWS AND NOTICES

Lake Champlain and Lake George. By Frederic F. Van de Water. (Indianapolis & New York: The Bobbs-Merrill Co., 1946. 381 pages, illus., maps, biblio., index. $3.50.) [One of the volumes of "The American Lake Series," edited by Milo M. Quaife.]

There is no doubt about it. The Champlain-George valley has seen as much of the advance and retreat of soldiers, as much of the struggle for empire as any comparable area on this continent. French adventurers and priests penetrated its solitudes and discovered its beauty. Four forts and a dozen stockaded posts built by French, English and Americans dotted its shores from north to south. It was controlled before 1763 alternately by French and English, and from then until 1783 alternately by Americans and British. After anxious years of negotiation and suspense its eastern shore, refraining from joining the Canadians, accepted the responsibilities and privileges of statehood in the United States.

Journalist that he is, one may expect Mr. Van de Water's story to be excitingly told. Here is no matter-of-fact recounting of details. Here is a story that makes people seem to live again. Here is the story of high adventure, of the clash of personalities, of heroic efforts, brilliant victories, stupid blunders and defeats. It is a rollicking good story, told with imagination and humor.

Mr. Van de Water is at his best when describing the military history of the area and has devoted the major portion of his narrative to it. Perhaps this is wise because the valley was regarded up to a century ago as the most important avenue of approach by military forces to British North America and because the military history of the United States up to that time was chiefly the story of conflict between the nations which controlled the opposite sides of our northern border.

It is perhaps because the Champlain-George valley has been a peripheral area in the economy and the cultural development of the United States that Mr. Van de Water spends so much of his time on military history. He points out nevertheless that the economic history of the area presents a series of contrasts. Vermonters, like northern New Yorkers, traded with the enemy, as the author points out, because of the absence of outlets for their products to the south. While lumbering and iron mining were once the key industries, more recently dairying has become the chief economic resource. Steamboating on the two lakes could not withstand the competition of railroad and automobile. The quiet solitude of the lakes has given place to an influx of summer visitors and the tourist traffic. The future of the valley appears to rest upon farming, tourists, and the hope of a deep-water canal which will connect the Hudson with the St. Lawrence and form a highway for ocean-going vessels.

Despite the author's full and fair account of Sir William Johnson's contribution to Indian and military affairs, Sir William is obviously not one of Mr. Van de Water's heroes. Johnson is called "a truckling courtier who wished to commend himself to a physically and mentally fatheaded British monarch" because he bestowed its present name on Lake George. Johnson was without doubt inordinately ambitious, sought many favors, and was not always careful to give credit where it was due if thereby his own fortunes might suffer or might not progress, but to call him "a truckling courtier" seems out of keeping with the character of the man.

One of the more signal of Mr. Van de Water's contributions to an understanding of the military story is his account of the reconstruction by Stephen H. P. Pell of the fort at Ticonderoga and of the remarkable collections of arms, uniforms, portraits, and manuscripts which he has built there. One regrets, however, that no mention is made of the Indian Corn Festival begun thirty years ago by Thomas J. Cook at Ticonderoga and continued by him with such increasing effectiveness that some four thousand persons last year enjoyed his remarkable drama of the loss by the Indians of their lands to the white man.

Some day some one may write a ponderous and definitive study of Lake Champlain and Lake George. Meanwhile Mr. Van de Water has written a book for the general reader as well as the student of history. Neither one will be disappointed.

University of the State of New York ALBERT B. COREY

Alexander Hamilton. By NATHAN SCHACHNER. (New York: D. Appleton-Century Co., 1946. vi + 488 pages, biblio., index. $5.00.)

In these days when so many works flow from the pens of pseudo-historians who play up the sensational side of national figures with little respect for historical accuracy, it is a pleasure to read Nathan Schachner's *Alexander Hamilton.* The author, who has numerous avocations, has combined broad research with excellent writing ability in this very complete biography. The long bibliography of manuscripts and other primary material attests the delving Mr. Schachner did before writing this work. His earlier *Aaron Burr: A Biography*, which was hailed as one of the best accounts of that controversial figure, undoubtedly contributed to his interest in the life of Hamilton, who fought Burr at almost every turn, particularly from 1790 to 1804. Indeed, throughout *Alexander Hamilton* runs the similarity between the careers of the two contemporaries. And Mr. Schachner does not paint Burr with the black brush that so many other writers have used, nor does he attempt to make a hero of Hamilton.

After recounting the marital troubles of Hamilton's mother, Mr.

Schachner traces the early life of Hamilton and his apprenticeship in the trading house of Nicholas Cruger, one of the wealthiest merchants of St. Croix. Cruger's illness left the practical running of the firm's widespread enterprises in the hands of the young Alexander—who had not yet reached the age of fifteen. This precocious youth was not content to remain a clerk, however, and in 1772 he went to New York, where he soon entered King's College. There his facile mind and his native ability quickly made him a leader of the younger Whig element, while his writings against the Parliamentary position were recognized as among the ablest in the Colonies. Despite his position in the struggle with the mother country, he did help Dr. Myles Cooper, president of King's College, to escape from a wrathful mob.

Hamilton hailed the coming of the Revolution not so much as a constitutional struggle but as an opportunity to show his military prowess which, rather than the law, was his hope for the future. His career during the Revolution is then depicted at length; he is shown to be a rather headstrong individual who sulked when he did not have his way. To Washington he was more important as an adjutant than as a military leader.

With the conclusion of hostilities, Hamilton turned to his second choice—the legal profession—and his marriage to Eliza Schuyler did not injure his chances for success. Yet Hamilton, despite his ability to inform the Government and others how to run their financial affairs, had a difficult time keeping his own head above water. His career as a member of Congress, as a leading figure in support of the Constitution, and as Secretary of the Treasury is adequately described, as is also his work within the Federalist Party.

All in all, this biography shows that Hamilton was a genius in two respects: he was a master of logic, as his persuasive pen indicated; and he was an excellent adviser on matters of all types, as shown by the fact that men from all parts of the country came to him for assistance, despite his comparative youth.

Perhaps Mr. Schachner could have increased the value of his book by telling more about the economic and social conditions of the Hamiltonian era. For example, the Whiskey Rebellion means little if the reader does not know about the hardships of life along the frontier. More could be added as well about the Hamilton Reports and their effects. Yet at the same time it can be argued that if the author ventured too far afield, the central theme of Hamilton might have been lost.

From the point of view of an historian, the placing of the footnotes at the end of the book makes it much more difficult to follow the documentation. Yet *Alexander Hamilton* is a must for students of this period.

Syracuse University O. T. Barck, Jr.

Horace Greeley, Printer, Editor, Crusader. By Henry Luther Stoddard. (New York: G. P. Putnam's Sons, 1946. xv + 338 pages, illus., biblio., index. $3.50.)

Henry Luther Stoddard's *Horace Greeley, Printer, Editor, Crusader* is readable and interesting. The author has used some source materials (particularly the Margaret Allen letters) that have not been fully exploited heretofore, and for that he deserves credit. Pen pictures of New York City in the 1830s and 1860s add color to the book. The piquant aspects of Greeley's character, the bizarre realities of life at Castle Doleful and on the Chappaqua farm are clearly portrayed. Something of the atmosphere that clings to the office of a great journal exhales from the pages of journalist Stoddard's book. It is, as he says, "a tale told in his twilight years by one newspaper man of another." Judged simply from that standard, it is a tale well told.

The author of this book makes no claim to being either an historian or a "skilled biographer." Nevertheless, the book is both historical and biographical, and any attempt at evaluation has to be based upon historical and biographical standards of value.

On the biographical side, Mr. Stoddard has portrayed the color of Greeley's personality with considerable success. Here is the spluttery, fussy, driving editor—shambling gait, white coat, cuss words, and all. So far so good, but that is about all, for the analysis of Horace Greeley's motives and philosophy is almost wholly uncritical. To Mr. Stoddard, Greeley is the moral journalist, the prescient politician, the noble reformer—always the champion of the right and the terror of evil-doers. Rarely does a note of criticism creep in, and when it does, it is quickly smothered by the recurrent flood of adulation. Thus the picture is drawn sadly out of balance. Greeley had faults. Some of his faults were grievous. But the reader of this book is scarcely aware of their existence. The harsher outlines are blurred or smoothed away, and the real Greeley, in consequence, does not appear.

The other great fault of this book lies in the inadequate and sometimes misleading information that it gives about historical events and relationships. A few illustrations will bring this point out more clearly. To picture Seward as submissive to Thurlow Weed (Stoddard here relies principally upon Seward's playful remark that "the sweetness of his temper inclines me to love my tyrant") is to miss almost completely the spirit of that extraordinary relationship. The statement (p. 123) that the Whig party in the 1840s was losing its vitality under the guidance of Seward and Weed is, to say the least, misleading. Indeed, it is outside the realm of historical fact. The reasons for the break-up of the firm of Weed, Seward, and Greeley are only partially presented, and thus a distorted picture is given. Weed is wrongly credited (p. 196) with a substantial

influence in the nomination of Winfield Scott for President in 1852. Greeley's influence in the Republican convention of 1860 (pp. 198f, 305) is much overemphasized.

Many of the mistakes just cited (others might be listed) are serious faults. They point to a basic fault, more serious still. The fact is that despite color, charm, and easy familiarity of style, the book appears to rest upon a superficial understanding of its historical setting. Politically, the period was most complex, especially so in New York State. Currents of social change highly significant to the future of America swirled through this era. Greeley was in the midst of all this tumultuous ferment, influenced by it and exerting great influence upon it. A wide and deep knowledge of the forces and movements of the period is essential to any serious evaluation of his place in American history.

The University of Rochester GLYNDON G. VAN DEUSEN

Historic and Beautiful Brooklyn, Kings County. (Brooklyn: *Brooklyn Eagle*, 1946.) [Six paper bound booklets, each with maps and illustrations, of the six constituent towns, five Dutch, one English, of the Borough of Brooklyn:]

Flatlands [settled *c.* 1624], 48 pages
Flatbush [settled *c.* 1634], 64 pages
Brooklyn (*Breukelen*) [*c.* 1636–7], 64 pages
Gravesend [1643], 48 pages
New Utrecht [1657], 48 pages
Bushwick [1661], 48 pages

Under the general title: "Historic and Beautiful Brooklyn," the *Brooklyn Eagle* has published six pamphlets of about 50 pages each, devoted to the history, folklore, life and doings of the original six towns which, amalgamated, became the city, and now, the Borough of Brooklyn. They are, in alphabetic order, Brooklyn, Bushwick, Flatbush, Flatlands, Gravesend, and New Utrecht. Five of them are of Dutch origin; only Gravesend was English, founded, if you please, by a woman, Lady Deborah Moody. (Would she have been happy could she have foreseen the whoopla of Coney Island?) The publisher no doubt intends that he who reads may take and use: the pamphlets are not protected by copyright.

The author whose name does not appear on the booklets has been careful to give credit for the assistance he has received, and to append bibliographies. Much of the enthusiasm for the undertaking was no doubt supplied by James A. Kelly, the Borough Historian, of long memory and indefatigable energy in digging up the facts of his city's yesterday. On his authority we may record that the authorship belongs to Howard A. Shiebler, secretary to the Superintendent of Schools.

It would be unfair to judge these little books by the standards set up by most historians, for they do not attempt to tell all in a sober logical manner. They give snapshots, over a period of 300 years, of a community which has gained some fame in the world, which has helped many a poor comedian win a laugh, but whose name is spoken wherever men dare and do. Consequently Mr. Shiebler has dipped into the great grab bag of Brooklyn happenings and sorted out distinct, colorful, important, and unusual facts of which to form his pages. One of the most interesting features is the great wealth of pictures with which the pamphlets are adorned. And in order that the reader may find his way about—getting lost in Brooklyn is not always a joke—maps are plentifully provided.

We hear so much about the famous purchase of Manhattan from the Indians for "the value of sixty guilders" that I for one never realized that some trading was also done on this side of the river; New Utrecht was acquired for six shirts, two pairs of shoes, six adzes, six knives, two scissors and six combs. It is clear that Brooklyn, as always, was trying to uplift the heathen. The first settlement in Brooklyn, that is Flatlands, was made in 1624, and that is only four years after the Pilgrims who seem constantly to take the spotlight among the early arrivals. Note, too, the independence of Flatlands which lies on Jamaica Bay, as far away from Manhattan as it is possible to get and still remain within the boundaries of Brooklyn. Brooklyn demonstrated her faith in great works when she backed the building of the structure now known as the Brooklyn Bridge. It was once called the New York and Brooklyn bridge; but since the former put up only one third of the cost it was appropriate that the name should have been shortened. The *Monitor* came from Greenpoint, "the garden spot of the world," and the mighty *Missouri* on whose deck Japan surrendered, from the Brooklyn Navy Yard which some persons officially but incorrectly call the New York Navy Yard. Schools, churches, homes—these are Brooklyn's pride, and the booklets tell their story briefly but pointedly. The Sunday School parade and the Dodgers, Walt Whitman and the boardwalk at Coney, Greenwood Cemetery and Prospect Park—these are items in Brooklyn's inventory.

There may be those who will charge Frank D. Schroth, the publisher of the *Eagle*, with supporting a teller of tall tales. Your reviewer would not countenance such an indictment. The statement on the cover of the Brooklyn (Breukelen) pamphlet, which I quote: "Grand Army Plaza, showing the most beautiful arch in the world from the entrance to the most beautiful park in the world," falls short of the full truth only by the omission: "whereon is builded the most beautiful library in the world." The author partly makes up for this oversight by including that structure, on page 44, as a part of "one of the greatest educational centers in the world."

These little books have their errors and their shortcomings; they never aimed at completeness. They are stimulating; they form the material of an historic quiz program on a subject which has been heard of pretty well around the world, and will no doubt be spoken of immediately when the first rocket pioneer sets foot on the Moon or Mars.

Brooklyn Public Library MILTON JAMES FERGUSON

Money Town: The Story of Manhattan Toe: that Golden Mile which lies between the Battery and the Fields. By FREDERICK L. COLLINS. (New York: G. P. Putnam's Sons, 1946. viii + 327 pages, illus., map, index. $5.00.)

This book deals with the 350 years of "Manhattan Toe" as Collins calls the part of New York City south of City Hall. Manhattan, he says, means the place where "we all got drunk"—we, being the Indians and Henry Hudson's crew who may or may not have discovered New York and the Hudson River. Be the name or the discovery true or no, *Money Town* is a very pleasant appetizer to a bit of intoxicated history, which resembles Washington Irving's style.

Both Collins and Irving were not much interested in exact facts but mixed fact with fiction to suit their fancy. *Money Town* is full of inaccuracies, but in an amusing and pleasant way presents facts or twists them to suit the author's whim. Irving did not go in for financial history in his Knickerbocker History. Collins does, in *Money Town*, and accuses Gould, Fisk, Sage, Morgan and many others, of acts in the market that ruined men and would make Augustus II (The Strong), King of Poland 1670–1733, blush in his somewhat different field of ruining.

Collins has it in for Sage particularly, who really wasn't much more than an old skinflint who never bought a morning paper but waited until the Long Island train, on which he went daily to New York, partially emptied at Jamaica; then he could pick up the papers of his choice from those left by departing passengers. He never ruined people by selling puts and calls as Collins says, nor did the purchasers of these puts and calls have to borrow large sums of money from Sage at 12%—not a very high rate before the Federal Reserve Bank was formed. I have often borrowed money on the Exchange at over 40%.

Collins makes the two bombs that exploded in or near Wall Street much more spectacular than they really were. Sage's bomb, Collins says, killed 200 persons. I believe the actual figure was 2. Of course, this may be a printer's error. Morgan's or the one intended for his consumption killed only 11 persons and a horse, not 33 as Collins says.

Money Town is good reading and affords one a pleasant relaxation, but must be taken with a laugh, as I believe its author intended it to be.

New York City STUYVESANT FISH

As We Were: Family Life in America, 1850–1900. By Bellamy Partridge and Otto Bettmann. (New York: Whittlesey House, 1946. 184 pages, 300 illustrations, index. $4.50.)

Those who have visited the recent exhibition of woodcuts given to the Society by Harry T. Peters will realize what an abundance of illustration can be found in the files of *Leslie's*, *Harper's*, *Gleason's*, and other popular journals of the past century. They will probably realize it more cogently from those exhibits than they will from reading *As We Were* by Bellamy Partridge and Otto Bettmann. The book is a sampling of the same sources, drawn in this case from examples in the Bettmann Archives, supplemented by Mr. Partridge's text, and grouped about three main themes—country life, city life, and life in general as it was affected by the Civil War. It is an entertaining selection. But it creates the image of a quaint, untroubled past, with a rather sweetly nostalgic fragrance which the text does little to dispel. Even the brief section on the Civil War, "Doings on the Home Front," seems perfumed.

If that is not quite "as we were" it is partly the authors' doing. With different editing a less idyllic and more balanced world might issue from the same general sources, as the Society's exhibition and previous publications clearly suggest. However, it is also partly in the nature of the materials the authors have chosen for their recovery of the past. Like the press photographs of today these journalistic woodcuts of yesterday are occasionally brilliant, generally commonplace, and frequently trivial. Unlike today's press photographer with his innocent-eyed camera, the 19th-century artist-journalist could and did judge the subjects he reported—not always consciously, perhaps, but inevitably—and, in dealing with matters of only fugitive importance, it led him towards genial caricature. Not enough of the original drawings survive for us to determine what emphasis may have been added by the accomplished hack who did the woodcutting.

In any case, *As We Were* succeeds at the entertainment level and it is hardly necessary to consider any more serious claims made for it. But apart from that book let us add briefly that no great effort has yet been made to certify these pictorial materials in the same manner that historians and other earnest writers check and document their manuscript sources. Yet they are being used at a formidable rate lately to illustrate books and articles of all varieties. We may anticipate the day when cuts from *Harper's* and the others will once again be as familiar as they were to their own contemporary public. They are, indeed, invaluable, often unique, evidence. But used wholesale-fashion they can limit our view to the journalist's slant. For a well-rounded pictorial retrospect one has to

include a proportionate share of the excellent documentary lithographs, photographs, and paintings that were produced in the same period. In a number of instances the magazine cuts reproduce just such sources, reducing them to the measure of a woodblock, and the come-down of the original material is a sad descent.

Metropolitan Museum of Art MARSHALL B. DAVIDSON

Album of American History, Volume III, 1853–1893. JAMES TRUSLOW ADAMS, Editor in Chief. (New York: Charles Scribner's Sons, 1946. xi + 435 pages. $7.50.)

The events and persons portrayed in this, the third volume of the *Album of American History*, are within the recollection of many persons alive today. This book should be a source of much reminiscent conversation about "the good old days." Folks who like to recall such incidents as the Corbett-Sullivan fight, Buffalo Bill's Wild West Show with Annie Oakley, the opening of the Brooklyn Bridge, torchlight political parades, and the World's Columbian Exposition at Chicago, will find these and many other interesting episodes pictured in this volume. Inventions that changed the way of life in America are illustrated—the electric light of Thomas A. Edison, the telephone of Alexander Graham Bell, the electric streetcar of Charles Sprague, the elevated railroad, the use of iron and steel in building construction, and many other products of American ingenuity.

Here is a book for both the casual reader seeking entertainment and the student or research worker looking for well-founded historical information. The illustrations are well chosen and the sources are given so that one may refer back to the originals for further details. It is unfortunate that some of the reproductions lack clearness, no doubt due to poor copying of the original prints, paintings, or photographs and also to the postwar condition prevailing in the printing trades.

The three volumes of the *Album of American History* now available constitute a great storehouse of pictorial records of many places of our history. The present volume alone contains over thirteen hundred illustrations. Though grouped roughly by periods, pictures of specific subjects are hard to find without benefit of index. Happily, the fourth and final volume of the *Album* proper will be followed by a fifth volume devoted to a comprehensive index to the preceding four volumes and this will add greatly to their value as a reference work.

New-York Historical Society ARTHUR B. CARLSON

ACTIVITIES OF THE SOCIETY

by Alexander J. Wall

FOLLOWING the Christmas holidays, the 1947 season opened on January 7th when Mrs. Gordon Wightman presented a colorful lecture, illustrated with slides, on "The Romance of the Hudson River," which afforded many members the opportunity of viewing the current exhibition, The Historic Hudson, in its proper light.

The New York and New Jersey Folk Lore Societies availed themselves of the Auditorium on January 18th, when an interesting program included talks by Henry C. Beck, Carl Wither, Moritz Jagendorf, Anne Lutz, L. D. Reddich, and Mrs. A. N. Underwood. This was followed on January 26th by a meeting of the Steamship Historical Society of America, which generously invited the members of The New-York Historical Society to join them in hearing an address by Alexander Crosby Brown of the Mariners' Museum, Newport News, Va., on "Ocean Voyages in Small Steamships and Steamship Oddities." Mr. Brown was introduced by William H. Ewen, President of the Steamship Society, and Mr. Carlson of our staff extended a word of welcome. After the program, a special steamboat exhibition was provided for members of the two societies in the Map and Print Room.

January 30th brought the first meeting of a course in "The Art of Sketching" given by City College for its enrolled students. The class meets weekly under the guidance of an instructor from the College.

Members of the staff continued to represent the Society at meetings of other organizations and to give talks before various clubs and social groups. Mr. Shelley spoke on Pennsylvania German folk art at meetings of the Rembrandt Club of Brooklyn, the Garden City Women's Club, and the Women's Club of the Willistons on February 3rd, February 7th, and March 11th respectively. Miss Barck attended a meeting of the Local Historians of the Metropolitan Area at Fraunces Tavern on February 14th. Mr. Carlson officiated at a meeting of the Geography and Map Group of the Special Libraries Association on February 20th, and on March 8th gave an illustrated talk on the Blizzard of 1888 before the Blizzard Men's Association at their luncheon at the Hotel Pennsylvania. On March 11th Mr. Holloway gave an illustrated lecture on "John Rogers—American Sculptor" as one of a series of free lectures in the New York Public Library's Art and Education Project.

On February 4th, members of the Society and their guests were invited to hear an address by Mr. Joseph G. E. Hopkins on the rise and development of the illustrated weekly news magazines during the 19th century. Mr. Hopkins chose as his title "Plain Talk in Pictures," and his lecture—printed elsewhere in this issue—served as an admirable introduction to

the exhibition, News Artists to the American People. Consisting of selections from the Harry T. Peters collection of 10,000 wood-engravings from the weekly news periodicals, 1851–1900, the exhibit was shown privately that evening prior to its opening to the general public on the following day.

The traveling school exhibition continues to make the rounds of New York City's high schools, having been transferred on February 17th from Julia Richman High School, where it had been on view from January 2nd, to Girls' High School in Brooklyn. It was set up and arranged by the Educational Department of the Society in cases provided by the school in a special museum room, and will remain there for use by the History and Social Studies classes until April 17th.

On February 19th the Beekman Rooms, closed for alterations since last fall, were once more opened to the public. The opening followed a preview for the Board of Trustees on the afternoon of the 18th. Under Mr. Holloway's direction, the rooms have been entirely reinstalled with good examples of period furnishings, including a bed dating about 1740–50, the gift of Mrs. J. Insley Blair.

On February 20th, a class in Library Science from St. John's College, Brooklyn, visited the Society's library. Miss Barck described the operation of a specialized library and discussed its peculiar problems.

The first of the 1947 series of history programs for the New York City high schools was presented on March 1st by Mr. Wall and three days later, on March 4th, Dr. Edward P. Alexander, Director of Education at Colonial Williamsburg, addressed members and guests of the Society on "Using Our History." Dr. Alexander's lecture was followed by a showing of the sound-color film, "Eighteenth Century Life in Williamsburg, Virginia," an outstanding example of the finest type of educational motion picture.

Commemorating the 100th anniversary of the founding of the New York Academy of Medicine, Doctors of Old New York was opened to the public on March 6th as a special exhibition. The following four Saturday mornings: March 8th, 15th, 22nd, and 29th, were reserved for meetings of the School Art League, at which programs on various aspects of art were presented in the Auditorium by Mr. Shelley, Mr. Wall, and members of the industrial-designing profession.

Events of importance planned for the coming three months include an illustrated lecture by Dr. Claude E. Heaton on April 1st, entitled "Doctors and Patients of Old New York"; an exhibition of amateur periodicals opening the same day; a major exhibition, marking the 250th anniversary of Trinity Parish, to open May 6th with an appropriate program; an exhibition of recent accessions, which will be placed on display beginning June 3rd, and on June 9th Mr. Richard Dyer-Bennet will present a program of American folk songs at the annual Strawberry Festival.

RECENT ACCESSIONS

TWENTY-THREE documents, 1837, relating to the case of James and John Beekman in chancery for premises in the town of Beekman, Clinton County, New York. *Gift of Dr. Fenwick Beekman.*

Safe owned by Abraham Lincoln. *Gift of Mr. Charles Courtney.*

Pair of silver pitchers made by Bailey & Co., Philadelphia, 1850–55, which belonged to the donor's grandfather, Henry Chauncey (1795–1863); silver fruit bowl made by Tiffany & Co. and presented by the donor's father, William Wetmore Cryder, to his wife in 1866; silver goblet given to William Wetmore Cryder in Canton, China, when the firm of Wetmore & Cryder dissolved in 1856. *Gift of Mr. Henry Chauncey Cryder.*

Compendium of Officers of Line and Staff and Military Journal, 1786–1822, of officers in artillery, infantry, and cavalry divisions, brigades, regiments, battalions, companies, and squadrons of the New York State Militia in New York City and nearby counties, compiled by the donor. *Gift of Major Norman F. Cushman.*

Queen Anne tea table, American, 1740–50, which belonged to the Holly family of Connecticut; Empire-style armchair, property of the Alexander Hamilton and later of the Holly family; sampler made in 1818 by Martha Coggeshall Holly, aged ten; four pieces of silver, *c.* 1810–*c.* 1815, by three New York makers not previously represented in our collection: Garret and John Forbes, John Crawford, and Peter Chitery. *Gift of Miss Adelaide Milton de Groot.*

Purple marble-glass water pitcher, American, late 19th century. *Gift of Mr. Stuyvesant Fish.*

Watercolor portrait, painted at New York in 1809, of a *Gentleman of the Gosman Family* by John Wesley Jarvis (1780–1840); a Pembroke and a tripod table probably made in New York City, 1760–90; silver wine taster made by Henricus Boelen, New York, *c.* 1690; collection of early 19th-century household utensils; letters, account books, and legal papers of the donor, his father and mother (George McAlister and Jane Debevoise Gosman), and other members of the Gosman and Debevoise families; 175 volumes and a collection of pamphlets relating chiefly to the Civil War, and collections of greeting cards and post cards. *Bequest of Richard H. Gosman.*

Twenty photographs of the Hon. Henry Elias Howland (1835–1913), Judge of the Marine Court of New York, Alderman of New York City, etc.; five of Howland family groups, and ten of Howland houses in New York City, Walpole, N. H., and Plymouth, Mass.; manuscripts of 220 speeches delivered by the Hon. Henry Elias Howland; typewritten copy of "Reminiscences of a Village Life" by Josiah G. Bellows (1841–1906), and 37 volumes relating to World War I. *Gift of Mr. David Howland (grandson of the Hon. Henry Elias Howland).*

Bronze statue of *The Puritan* by Augustus Saint Gaudens (1848–1907). *Gift of Mr. James Hazen Hyde.*

Kerchief signed by Brook Cadwallader. *Gift of Mrs. Bella C. Landauer.*

Fourteen-gauge, double-barrel, muzzle-loading shotgun made by Westley Richards & Co., Birmingham, England, 1839, which belonged to the donor's grandfather, Daniel H. Tompkins. *Gift of Mr. Tompkins MacIlvaine.*

Manuscript volume, "Forgotten Things and Places in the City of New York," by Reginald Pelham Bolton; collection of his manuscript and typewritten notes with drawings on sundry New York historical subjects; letter from M. E. Audubon to Reginald P. Bolton, May 29, 1906, describing the New York City home of his grandfather, John J. Audubon, photograph of the porch of the home as it appeared in 1922, and *Life of John James Audubon*, edited by his widow, New York, 1869; other material from the home of Reginald Pelham Bolton, 638 West 158th Street, including photographs of the house and the community garden at the rear, 25 books, 100 pamphlets, maps, postcards, and newspapers relating principally to New York City and State. *Gift of Sister Mercedes, C.S.M. (Ivy May Bolton, daughter of the late Reginald Pelham Bolton).*

Chippendale armchair and side chair, American, 1760–80, owned by the Bassett family of New Haven. *Gift of Miss Grace Morgan.*

Plaster statuette of Thomas Jefferson by William Ordway Partridge (1861–1930). *Gift of Mrs. William Ordway Partridge.*

Eight photographs, *c.* 1860, of the Croton Aqueduct during construction and *A History of the Singer Building Construction*, edited by O. F. Semsch, 1908. *Gift of Mr. Louis S. Tiemann.*

Oil portraits of Robert Green Ingersoll (1833–1899) with his grandchildren, the donors, by Lillie (Martin) Spencer, 1898; Wiggins Hill, great-grandfather of the donors, by an unidentified artist, and Mrs. Wiggins Hill (Dionysia McLaughlin), great-grandmother of the donors, also by an unidentified artist, together with photographs of Mr. and Mrs. Robert G. Ingersoll, their daughter (Mrs. Walston H. Brown), Samuel L. Clemens, and Chauncey Depew. *Gift of Mrs. Sherman D. Wakefield (Eva Ingersoll Brown) and Mr. Robert Ingersoll Brown.*

Oil portrait of Henry Silas Payson, first cousin of the donor, by an unidentified artist; pottery pitcher, with moulded decoration, which belonged to John H. Abeel, grandfather of the donor; green-handled knife and two forks; silver card case made by Taylor & Perry, Birmingham, England, 1834–5, which belonged to Charlotte Canda, ancestor of the donor. *Gift of Mrs. William Hyde Wheeler (Emeline Abeel).*

Oil painting entitled *The Rush Hour, New York, 1906—City Hall Park and Printing House Square* by Colin Campbell Cooper (1856–1937); map of a water tour to Idlewild Airport conducted by the Park Association, June 12, 1946; and an invitation for the final trip of the Fifth Avenue double-deck coaches, Dec. 29, 1946. *Gift of Mr. George A. Zabriskie.*

THE NEW-YORK HISTORICAL SOCIETY, CENTRAL PARK WEST & 77TH STREET

FOUNDED 1804

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Saturdays: 10 A.M. to 5 P.M.

The building is closed on New Year's Day, July 4th, Thanksgiving, and Christmas, and during the month of August.

EGYPTIAN COLLECTIONS

The Egyptian Collections of The New-York Historical Society are on exhibition in The Brooklyn Museum, weekdays, from 10 A.M. to 5 P.M.; Sundays and holidays, from 1 to 5 P.M.